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INTRODUCTION

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THE WORLD BUILDING

NEW YORK, N. Y.

EDITORIAL COMMENT

Cause and Effect

IT BEGINS to look as though the wage-earner in America is unwilling to bear his share of the burden of Civilization's War. And **THE AMERICAN ORGANIST**, in common with more than a hundred and fifty monthly publications in New York City alone, has had to sit down and meditate on human greed and shattered institutions.

This strike, as all its numerous predecessors, is for more money, more money, more money, less work, less work, less work—all (in many instances) in violation of an agreement, made when they "secured" their last increase from their employers, not to strike during this period.

At the present writing, five weeks behind time already, there is no apparent solution of the difficulty, for the owners have timidly asserted their right to the technical freedom mentioned once in our Constitution. But how foolish. Whom have the labor unions left free in America to-day? The wage-earner? Ask the first one you meet if he is free to earn his living as he wants, or if he must obey the union. Ask him if he comes to a decision as to the honorable support of his family of blind obedience to the union, which he must follow: Ask him if a strike order clashes with the health, happiness, comfort, and moral safety of his wife and children, whether he dare play the part of a man, or a deserter of those nearest and dearest to him. Ask him if at any time he dare try to sell his labor on the open man-sized competitive market for what it is worth, or if he must sell it through the union for what the union can extort for him from his fellowmen. Or if you think the employer is free in America to-day, ask the first one you meet if he dare conduct his business as he knows he ought or if he must conduct it according to union "schedule."

Ask him if he dare discharge a troublemaker. Ask him if he dare talk earnings to his employees instead of wages. Ask him if he dare offer a bonus to the employee who does the best work in a week. Ask him if there is any method open to him by which he dare try to raise the standards of output and efficiency in his factory. And ask him who is responsible.

Labor, misguided by a group of "leaders" who have ceased to work long ago and who now live on the earnings of their fellowmen, has taken the attitude that it owns business, and that its rights are paramount. It is dead wrong. The public owns every business in America. The rights of the public are paramount to all others. The Public Be Damned? Yes. The public has been damned for several years and is getting tired of it. The public could, in one week's time, utterly wreck any business in America, and all the "owners" and "workers" in the wide world would not be sufficient to put Humpty Dumpty together again.

Suppose the railroads were given the privilege of saying that we should pay them fifty cents a mile or stay off their roads, and supposing we should demur, and supposing they should promptly therefore shut down all their trains and wait till we got good and ready to pay; and supposing furthermore they should waylay us if we tried to go by automobile over the highways: would it be fair? The labor union has done just that. It has imposed on business a schedule of wages that is ruining business, and when business demurs they simply walk out, shut up the business, and waylay the man who attempts to run his business with unorganized labor; and is it fair? Is it even permissible by law?

Governments by the people, for the people, and of the people, are constituted only for one thing: to protect the common interests of mankind. Sup-

pose one man tries to rob a thousand, the Government steps forward and says Stop. Suppose a thousand men set on one man, the Government still says Stop. Labor asks the privilege of "collective bargaining" without its accompanying obligation of integrity, and it becomes collective black-jacking. Germany invited Belgium to sit at an early peace table for collective bargaining; later on Russia accepted the kind invitation. Bolshevism.

Thus far the Government has permitted thousands of men to waylay other thousands and injure the interests of millions without ever saying Stop. If trusts in Capital are to be regulated for the public good, why not also regulate trusts in labor? The effects of the labor trusts have been more ruinous than those of the capitalistic trusts ever contemplated being.

America, as all other Republics, is founded on the basic principle that questions that affect the good of the great mass of the people must be decided by the people themselves. That's why Napoleon had to go, and it also is why America had to come. Germany had to be fought by the entire universe simply because Germany attempted to influence and control the affairs of all mankind without giving any the privilege of a voice in German government save men of the German nation itself. That is fundamentally wrong and unbearable. The labor union has no right of existence in any country where republican forms of government exist, and the labor union has reached the point where it has no longer any right to existence in America. We have one Government and one institution of Courts for trying cases and rendering justice, and as long as we all, whether individuals or groups of individuals, can vote for the election of those government and court officials, and must submit to them our own problems, whether individual or collective, we are on the safe road; but just as soon as we allow any great bulk of residents within our borders to set up their own independent officials and their own independent courts in which we have absolutely no voice of control whatever, then the country is divided against itself and instead of having a solidified government we

have anarchy. Doesn't sound good to say the labor union is anarchistic, but when any institution that has great bulk submits its problems to itself and goes by its own decisions and refuses to submit its problems to our Courts and refuses to abide by the decision of our Courts, then Heaven pity us. Heaven pity us now.

And where has it gotten us to? Are we any the happier? Are we any the healthier? Are we any the richer? It was bad enough when the Rockefellers, Morgans, Carnegies, and Harrimans had us by the throats, but are not the prices dictated by labor trusts fifty per cent. higher to-day than they ever were ordered by the once hated capitalists? Is the price of anything stable from one day to the next? If we were the healthier, happier, or even the richer, we would not complain; but when we are the poorer; when we are no longer free men, allowed to work where and when we please and for what we are worth; when we are servants to the dictates of a few irresponsible autocrats; when our railroads and docks are tied up and our food rots in warehouses and freight cars along the road while our poor starve or steal; when the free press—the most potent force in all civilization—is suspended indefinitely and the writers of it realize that their copy is to be scrutinized by powers they know have disregarded the welfare of the men, women, and children who constitute the American Republic, and defied the powers that are the American Government; when the coal supply is threatened and a winter of freezing death hovers over the tenement districts of every large city: when these and a thousand other miseries, all unknown in America before the advent of the labor trust (with its preponderance of un-American membership) threaten our very existence and the security and authority of our Government, isn't it time to shout against them from the house-tops—that is, if they will let us?

THE AMERICAN ORGANIST is not a newspaper and need not be too greatly concerned over the delay in its regular appearance, and it asks the patience of each reader till the regular schedule shall have been restored. The issues,

as this, may be greatly delayed, but none will be omitted; we ask the subscribers to wait in patience and not apply for any "missing" copy till the next succeeding one shall have arrived and proved the case. And above all else, let each and every one of us use what voice he has in the first great cause of American manhood and the absolute authority of our American Government supreme above all other "unions," for the emancipation of labor

from the thralldom of unionism, to the end that the man working whether with hand or brain may again be a free citizen, offering his labor for what it can earn and asking no subsidy, no charity. And the freedom of our ancient Constitution and the supremacy of our Government's authority over us all shall again become a living fact before our age shall have passed to the fair pages of history and darkened them with the shame of its greed.

HEROES WHO KNOW IT NOT

PHILIP JAMES



IN THIS great day of epochal flights of our journalists, war correspondents, novelists and poets, the song of heroes with their shining brave deeds is ever sung, but the discovery the other day of some inspiring verses by Eliot Kays Stone has prompted, dare I say inspired, me to write in my small way on a small group of workers in our great army who daily in the midst of battle were heroes and knew it not. And what is more, we heard but little of their work, perhaps on account of the conditions and positions in which they were placed and in which they would gain but little notice even from the greater part of the army personnel.

I speak of the stretcher-bearer, but more particularly of the army bandman, who in the midst of battle not only acted as a stretcher-bearer and administered first aid to our wounded

and dying, but who buried our dead and acted as runners with important messages from battalion to battalion through the thick of barrage, shell-fire, gas and all the other imaginable hellish impediments of the enemy. I speak in past tense, for although we are happy to say this great world conflict is over, still just a short time before the signing of the armistice, General Pershing, a lover of music and a friend to the musician, realizing the tremendous casualties wrought in bands due to this work, ordered them relieved of it except in cases of extreme urgency.

In the early days of the war the raw recruit who could toot three notes on an instrument, when asked which branch of service he preferred usually answered, "Put me in the band," or if he did not do this on his own initiative he was advised, principally by his

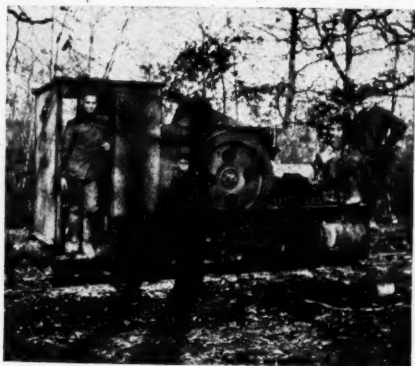


friends and admiring relatives, to join the band, and, to use current expressions, his life would be saved and he would live the life of Reilly. Perhaps these ideas and sentiments inspired the following lines from one of our leading papers:

A little man bought him a big bass drum,
For who knows, said he, when a war may
come?

And should I be called on to fight for my land
I want to be ready to play in the band.

And perhaps this explains the incessant practicing of ungodly saxophones,



GOOD WORK.

The Americans spoiled a perfectly good German locomotive, and P. J. personally inspects what was once its head-on end.

squeaking clarinets, and blatant trumpets in the grey dawn of many a morning of the early days of conscription. But on the other hand, a holiday parade in Paris of a certain regiment of marines had to be postponed indefinitely, so great had been the casualties in the band. And often have we read of battalions taking up their positions with twenty-eight bandsmen to act as stretcher-bearers, and quite often even in this capacity they were called upon to volunteer for some of the hardest duties of the battlefield, to grab a rifle and "carry on" when emergency called, to act as runners, and so many other acts which make us realize that the

whole service of a military band did not consist merely in leading a parade or giving concerts.

And what is the status of the army band and the bandsman? It is quite true in times of peace they are looked upon as a sort of queer combination of civilian professional musician, and soldier—with very little of the latter. They receive a few dollars more a month than the rank and file, while we all know the fancy cut uniform of European bandsmen with their feathery head dress quite sufficient to attract the eye of all feminine admiration, and who in his boyhood has not yearned or aspired to be a Drum



ALL TANKED UP.

A Bassoonist of the Metropolitan Opera House Orchestra helps P. J. pose for his photo.

Major? Musicians in early days were not intended to be fighters and consequently their uniform could be recognized by the enemy and this insured their safety, for their persons were held sacred according to usages of war. Mr. George Miller in his admirable treatise on the Military Band quotes King Henry at Agincourt as follows: "Take a trumpet, herald; ride to the horsemen on yon hill and bid them come down"—and the herald and the trumpet did as they were told in perfect safety.

And now to-day. According to army regulations a bandsman in this war practically lost his identity as such and became a stretcher-bearer, one of the hardest but noblest branches of the service. It is quite true that the



bands were the source of inspiration, comfort and amusement for our men in camps, but at the front a new dissonant note crept in that quieted, sometimes forever, the harmony of such an organization. It is quite true that in the early days before a great American offensive was realized, bands played in third line and reserve trenches, but the music of the front soon changed its tune when the spring of 1918 poured fresh troops into scant and wearied allied ranks. The song of booming guns, shrieking shrapnel, whizzing whis-bangs, whirring shells, and terrifying gas have oft been depicted in our

continued its concert work abroad some little time and with the aid of its concert party gave much entertainment for English troops in Flanders and also for their own men when the regiment moved in the late spring to a



A PERSHING MUSICALE.

In the General's Library, taken just after the Queen of the Belgians had personally presented each player with a Belgian rose. General Pershing, contrary to popular opinion, is not a "jazz" addict, but a lover of real music. P. J. does his share at the piano—and keeps his rose as a souvenir of peculiar values.

current poetry, but out in the thickest of the fray:

"I see him yet, plodding the Argonne mud—

A field of carnage, a field of blood
Where the Maxims whine and the Big
Guns roar

In man's modern improvement on Hell
called war."

There stands our Hero! May I here speak of some of the work of our bands. The 308th U. S. Infantry Band (77th Division), which had great success in its cantonment in the States,



STILL LIFE.

Showing the Germans' devotion to music.

sector near Alsace-Lorraine. However, shortly after war begun the great Allied offensive and this organization found itself a part of the mass of troops pushing ever onward in the last Battle of the Marne. Through shell-torn Coulommiers, blood-stained Nogent, and deserted Chateau-Thierry, far different than the Chateau-Thierry of La Fontaine, these men marched for eleven and a half hours, covering nearly thirty miles, and these weary route marches increased and increased with the following days and nights until they reached a little town near Fismes. For three days through shell-fire and gas they worked faithfully as part of the Sanitary Corps, and three nights found these thirty-six huddled in a little wine cellar (with space for



twenty men) as the remains of a house above, although under the ridge of a hill, was in danger of being hit any moment, so great was the shell-fire about.

Close on a thousand shells fell near the billet in one night and shortly this little outfit had its casualty list. Two men hit with shrapnel, three men gassed, two men shell-shocked, and



KAMERAD!!!

similar until one morning at 2 A. M., when the shelling was most terrifying, a shell hit one end of this house. Four men sleeping in the other end rushed for the cellar and just got in the dug-out as a second shell demolished the building. One of the four men was badly hurt by shrapnel and another lost two fingers and the use of his left hand forever. The clouds of dust from the debris over the cellar and the gas was hellish, and like fiends these men worked to fan the gas from their improvised dugout and to chop a hole through the wreckage which held them prisoners. But with the daylight came the realization of a greater casualty for the men found their instruments and music battered and torn to pieces.

After this came the more arduous tasks of first aid and stretcher-bearer

work at the front. Through trenches of several miles in length, through thick mud and over barbed wire entanglement, through damp and cold penetrating fog, or the rain and storm of a wild night, with the incessant popping of machine gun snipers, these men faithfully worked, carrying their wounded bound in bloody bandages—these bloody bundles of humanity that had been true soldiers and might be again—and with a musician's sympathetic nature comforting them and helping them fight the pain, or else making their death as wonderful as life:

For he gleans the fields where the windrows
lie
By Death, the Reaper, piled high, piled high,
And he plucks from the outstretched hand of
Death
Some stricken mortal who still holds breath.



AFTER THE BALL WAS OVER.

What was left of the habitation of the 308th Infantry Band after the somewhat disconcerting picnic to which the Germans treated it, as recorded in Mr. James' account.

Every stretcher-bearer and ambulance driver at the front in this war should have been decorated with a war cross. I have seen them at the front in rags and covered with dripping crimson; worn for the want of sleep, rest and food, waiting to go Over the Top with the infantry, ever faithful and with a light heart and devotion to their purpose. Many of these men far



from their original outfits and foraging for food like animals. For a stretcher-bearer is master of himself after he is ordered to the front, as the manner and way in which they carry their burdens in khaki are left to their own judgment. This is why they are not recognized more, for only a wounded man can tell what has been done for him by these workers, and one in great pain can hardly be expected to remember the identity of those who succored them; so few stretcher-bearers are recommended for citations, crosses, or honor medals. But the memories, thanks and blessings of thousands and thousands of wounded and dying men, and the keen satisfaction of having helped to save a life, are of far greater value to the stretcher-bearer.

In this way this band worked and at one time went with the rescuing party to the aid of the famous "Lost Battalion" of the 308th Regiment, whose deeds, with those of their commander, Lieutenant-Colonel Charles W. Whittlesey, have stirred the hearts of all true Americans. Three men of this small band now sleep beneath the soil of France, but I am told by good authority that nearly 300 bandmen were killed and wounded in this war, which makes a casualty list of 33⅓% of men in the service as bandmen. I am sure you will agree with me that all bandmen of the combatant units of the American Expeditionary Force have done their bit.

About the time of the signing of the armistice General Pershing conceived the idea of forming at his headquarters a mighty band to be recruited from every band of the A. E. F. and to be known as the A. E. F. Band, but the names "Pershing's Band" and "General Pershing's Own" were soon introduced by the French and adopted all over Europe. Two, three or more of

the best men from every band of the combatant units of the A. E. F. were selected by its first bandmaster, Captain (then Lieutenant) Louis H. Fisher, whose musicianly skill welded a symphony in wind of 105 players. These men are all soloists and nearly every symphony and opera orchestra in the United States is represented. But above all these men have seen great service and a number were wounded. The band has played for nearly every ruler abroad and in April came to America for a tour for the Victory Loan Campaign and a series of concerts in Washington, D. C.

I have tried to emphasize most the enormous amount of work accomplished by the bandmen overseas, but in passing I must at least mention the valuable work rendered by bands in the United States, whose efforts entertained and uplifted many a man before he sailed overseas for the supreme sacrifice:

Sing ye of heroes whose brave deeds
shine
On many a crimson battle line.
But to me the bearer of stretcher cot
Is daily a hero and knows it not.

THE PERSHING BAND.

The three officers from left to right are Capt. Louis H. Fisher, former Band Leader; Capt. G. E. Holliday, Medical Officer; and Lieut. James, Band Leader and Commanding Officer. At the extreme right of the Band (in the other photographs) stands Sergeant Major Willis S. Ross.

NOTE—The accompanying photographs of battle-field scenes were taken by Frederick W. Allenspach, a Brooklyn organist, who was a fellow member with Mr. James in the 308th Infantry Band. Since this article was written the Pershing Band has been demobilized and Lieut. James released from service; at the time of his release Lieut. James was Bandmaster and Commanding Officer of the "Pershing Band," the A. E. F. Headquarters Band.

THE ESSENTIAL TRINITY

FRANK H. COLBY

WHYFORE the unpopularity of the organ recital with the musical public? (The musical public is assumed to be that part of the public which places sufficient value upon the music to be willing to pay a fair price for what it hears; and by this sign surely the organ recital is not popular).

This same public will crowd our concert halls many times a season at seat prices ranging from a Dollar to Two Dollars and a half and more, to attend piano recitals, violin recitals and song recitals by distinguished artists; but how would organ recitals fare on the same basis?

Perforce, to attract an audience the organ recital needs be free, or a mere nominal admission fee charged; or there must be some special occasion connected with it, like the "opening" of a new organ, and even then usually it takes the importunities of interested church folk to gather together a good-sized audience.

Yet, we are not destitute of distinguished organ virtuosi, have no poverty of organ literature, and have few communities of metropolitan pretensions that can not boast the possession of one or more organs incomparably more wonderful and more costly than any other kind of instrument made. Indeed, many a small town may claim a concert organ of excellence.

That organ recitals in connection with educational institutions, or recitals of municipal or semi-municipal character, or recitals fostered by some particular—usually church—organization, may here and there attract large patronage, is beside the question. They, too, are quite invariably heard for a nominal admission price.

Nor do cases where a travelling virtuoso of fame attract a sizable hearing at something like real money argue in favor of the popularity of the organ recital. Rather they are the exceptions which prove the rule. As a matter of fact some of our journals did not fail to comment on the circumstance

of a certain distinguished organist recently touring this country and being able to attract a good-sized audience notwithstanding a Two-Dollar admission price.

Yet concert artists even of secondary rank are heard at a Two-Dollar price; and who would think of commenting on the fact that any one of a score or more of well known pianists, violinists, or singers is able to attract large audiences at that rate of admission.

Again, whyfore the unpopularity of the organ recital?

Is it because humans have a strong predilection for dynamic impulses—accents—which invest rhythm with virility, and the organ is the least susceptible of instruments for such treatment?

Is it because the organ, born of the church, nursed by the church and essentially part of the church, is so generally conceived as of the church, churchly, that the average man is disinclined to part with his money to hear it in the character of a concert instrument?

Is it because the moving-picture theatre, generally speaking, "jazzes" music to distortion on its "greatest organ in America," played by the noted organist, So-and-Sò?

Is it because organ recital programs so frequently are deadly dull to the ordinary music lover, to whom Bach is as an endless finger exercise and Franck as a church service on a drowsy summer's day?

Perhaps all this, and more.

But, after all, do we not have too many recitals of a kind to weaken instead of strengthen a love for the organ? Free recitals are given galore by good, bad, and indifferent organists on instruments of equally diverse character.

Many a good church organist is an uninteresting concert performer, and many an organist of ambition and ability is lacking in talent as a program maker.

A program may be made up of worthy material and yet offer little of interest by virtue of its arrangement or its unsuitability to the character of the instrument upon which it is played. Like the dog, the organ is of all sizes, breeds, and dispositions, and must be treated accordingly.

Whether the acknowledged artist playing on an inferior instrument or the mediocre performer on an excellent

one does the more to retard the popularity of the organ may be a matter for argument. In either case the result falls short of happy expectations.

The Trinity of Excellencies which alone can popularize the organ recital, is altogether too rare. It includes the Artist of unquestioned ability, the Organ of adequate tonal and mechanical resources and the Program of musical worth and interesting character.

THE FAILURE OF THE ORGAN RECITAL

ROWLAND W. DUNHAM

WE have long heard the complaint that the organ recital seems to be a failure. It is admittedly hard to interest the public in organ music. The reason for this state of affairs, as well as the remedy, lies almost entirely with ourselves.

In the first place we must interest ourselves. The quality of our playing and of the music we play will have to improve vastly. Our standards in both respects have been low—pitifully low. The organ has been cheapened until a recital, be it good or bad, is pretty generally shunned by the public. It would appear that the best thing we could do would be to abolish it. And if we do that, the so-called King of Instruments will have no place in the realm of artistic music.

There are at least three kinds of recitals. First, there is the free organ recital, a sort of musical splurge, given by the incumbent. This is for the purpose of giving him practice and reputation. He needs both. Then there is the program given before or after church service. This is expected to attract people to attend the particular service and possibly persuade them to come again. The "paid" recital by a recitalist of renown (to the profession at least) has at any rate the virtue of a price. The real difficulty is to sell enough tickets to meet expenses.

The free recital by the organist of the church is in many cases doomed because of the old adage "Familiarity breeds contempt." The members of the congregation have heard him stag-

ger through enough music, and the discerning are aware that the Even-songs and Andantes which comprise the bulk of the program will be or have been used repeatedly at the regular church services. Surely they do not especially desire to hear that Fugue or Sonata which means nothing at all to them anyway. And that word "free" sounds suspicious.

In many cases (not all, since the innocent suffer with the guilty) this is justified. In no other branch of music can a performer assume a position where he appears in public regularly with so slight equipment and such scant preparation. An organist who cannot, if he desires, easily pass the Associate examination has no moral right to be playing even in a small church. Yet only a few have the temerity to attempt this test and each year of those who do about fifty per cent. fail. It is not larger salaries we need first, but a greater ability and capacity to truly earn what we are already paid. The question is one of standards. Is it any wonder that organ recitals fail?

The service recital stands a better chance of success in a small way because some folks just will go to church. Besides, many hope the recital may cut down the length of the sermon. The real organ recital at which an admission charge is made is becoming more popular of late. This is encouraging. Bonnet, Courboin, Heinroth and Yon are actually becoming known as musical artists of finest quality. The secret of their success lies in the technically smooth and musically attrac-

tive performance of a program of music which is worth playing. The people recognize true organ playing only when they hear it. The trouble is they seldom have the chance. Unfortunately there are other self-styled "concert organists" who belong in vaudeville (or jail). They persist in fooling their audiences, which are often large, with "Thunder Storms," "Characteristic Pieces" and transcription of "Opera Gems." Isn't it too bad that a hopeful gleam in the organ world is even partly dimmed by these persons who reach and influence so many unthinking people?

Between these fakirs and our own laziness the organ has been cheapened to an alarming extent. It is easy to blame the public for our own shortcomings. The piano is more widely used and misused than the organ. Almost every young person nearly loses his patience "taking lessons" and then proceeds to humiliate the instrument with the wildest orgies of "jazz." Is the piano recital of Bauer, Hoffman, or our own George Copeland therefore a performance of teaching pieces and cheap popular melodies? Not at all. Nobody expects anything but the very best. Why, then, is it necessary to play at organ recitals salon music of a type which is long since out of date on the piano, trivial tunes of the teaching piece calibre, or popular melodies "deranged" for the long suffering organ?

On no other instrument will the professional make a practice of playing gratis to a "free house." Here is a serious handicap which has been almost forced upon us because of the position of our instrument in a place of public worship. Nevertheless, it has cheapened public regard for the organ. So long as people can hear organ music in church and theatre for nothing we are at a disadvantage in attempting to make the recital a success. In America values are set by the price.

The organ in church furnishes, beside accompaniments, two or three solo numbers. It is a part of the system and the organist is required to supply them. One thing which would serve to whet the public interest in the organ recital would be a complete

elimination of the organ solo in church. Impossible, no doubt, but it would be beneficial. A musical accompaniment to the gathering and departure of the congregation and to the dropping of the pennies is not conducive to any great respect for any instrument.

The crowning glory of the degradation of the organ is the "mammoth instrument" which is to be found in the cinema theatre. The playing and class of music used needs no comment. Any thoughtful organist must realize how seriously it affects legitimate playing, more especially the organ recital. Some of our most promising organists have fallen to the lure of the dollar sign. It is a serious situation. Mr. Bonnet remarked at one time that he considered "the moving picture organ the most awful thing he ever heard and a real menace to the future of organ playing in America."

Joseph Bonnet came to America almost unknown and was able to interest large audiences with programs of high artistic worth. He actually got press comments, meager enough though they were, from our leading critics to whom the organ was for the most part a new and unknown instrument. There are plenty of latently excellent organists in our country who could, if they would, make their instrument better understood and appreciated. What we need is good playing and a high standard of program making. The recital should be less common, but not less frequent. A man's character is revealed by the books he reads. The standing of an instrument like the organ is on the level with its current literature. Is our current literature, as exploited by our recital programs, tending to raise or lower the standing of our instrument? People learn slowly and it is only by familiarity with the great works of Bach, Franck, Vierne, Widor (and our own great organ-composer-to-be) that the better side of organ literature will become well enough known to arouse interest with the mere mention of the composer's name as does the name Chopin to lovers of piano music. When this is the case the organ will have some artistic standing which will make us unashamed to be considered as professional organists.

The cheap place of the organ has been an impediment to the composition of serious music for it by our most talented men. We have yet to see our first great American organ work. Much as some of our more optimistic may claim for certain sonatas and suites, they do not any of them seem to quite reach. But it is coming and will come the sooner if we all do our

part and raise the instrument to its proper place.

When that day comes and not until then will the organ become respected as it should and the organ recital attended by music lovers with the same interest and enthusiasm that marks a similar recital by a violinist, a vocalist or a pianist.

J. FRANK FRYSINGER

H. S. EHRHART

MANY times and by many persons J. Frank Frysinger has been called a "born organist."

Certainly he was **born** an organist—at least in the hearts and minds of his parents. His father, Jesse Frysinger, Jr., was a prominent manufacturer in his locality, but his business frequently had to take a second place when it conflicted with his devotion to music in general and the organ in particular.

He was, in the days when organs in villages were a rarity, the pioneer performer on the first instrument of the kind in Hanover, Pennsylvania, the town of the younger Frysinger's nativity.

In those times and circumstances the repertoire of a church organist was presumably confined to anthems and hymn tunes, and music of any other character played on a church organ in rural communities was regarded as having something of the nature of a sacrilege, but the romantic and artistic soul of the senior Frysinger refused to confine itself to such narrow bounds, and the staid brethren of the congregation were frequently horrified by improvisations on themes strangely suggestive of the world and the flesh.

The mother of Frysinger too was musically inclined and when the business cares of her husband became too insistent would frequently relieve him by taking over some of the pupils whom out of love for music he tried to care for.

And so it followed that from the day of his birth, April 7, 1878, J. Frank Frysinger was dedicated to the organ. Every activity in his education was

carefully and deliberately planned with this end in view. To the great delight of his parents the son proved quite responsive to these influences.

As a mere boy he was giving piano recitals in his own and neighboring towns, which brought out the most favorable comment. Mr. Frysinger frequently insists to his pupils that his notion of genius inclines toward "talent supplemented by an unlimited amount of hard work," and he has taken his own prescription liberally. After some years of serious study Mr. Frysinger studied organ and composition with the famous and beloved blind organist, W. Wolstenholme, in London, England, living in the home of the master; later he studied organ counterpoint and composition with Ralph Kinder, of Philadelphia.

Mr. Frysinger's published compositions now number over one hundred and his organ compositions have been played in practically all the countries of the world where an organ is to be found; perhaps his most treasured possession is a scrap book containing recital programs sent to him by recitalists at home and abroad. Mr. Frysinger is intensely human and thoroughly interested in the human side of life. He feels a sort of real intimacy with those who show their sympathy with his ideals by playing his compositions, and frequently leafs over his scrap book with a feeling of companionship for those whose programs it contains. And a splendid assembly it is, with all of whom Mr. Frysinger feels the bond of having at least thought the same musical thoughts.

After his joy of composition, follows

closely his real delight in teaching. He served as director of Hood College Conservatory from 1909 to 1911, and from 1911 to 1918 as head of the organ department of the University School of Music, Lincoln, Nebraska, and since that time as head of the organ and theoretical departments of the Augustana Conservatory of Music at Rock Island, Illinois.

Mr. Frysinger has never been accused of being an "easy" teacher. He frankly admits that he is "cranky" about what are sometimes called the little things. Clean technic, rests, accent, touch, such a thorough knowledge of the composition that notes may be forgotten and only the message borne in mind, individuality and origi-

nality within sane limits, comprehensiveness in interpretation—all are impressed on the minds of his students indelibly, and then work, work, and more work.

As has been said, he is intensely human and when asked, "What is your hobby?" was quick to reply, "Friends." And as a matter of course with such an inclination he has a host of them. Their interests are his interests, and of them he never tires, and as a natural corollary they never tire of him. If he has a fault in the eyes of his friends it is his super-sensitive modesty. It is hard, very hard, to get him to speak of himself and his work, but of his friends he will speak for hours with the greatest enthusiasm.

THE ORGAN WORKS OF J. FRANK FRYINGER

J. WARREN ANDREWS

I HAVE been asked by the Editor to write a brief description of the compositions of Mr. Frysinger, who is at present teaching in Augustana Conservatory, Rock Island, Ill., and who seems to possess a facile technic for writing in an interesting melodic style, increasingly effective as his pen gains in experience.

Harking back to my early student days, I remember the absolutely dry stuff we had put before us for church preludes or voluntaries—Rink, Hesse, André, et al.! I am glad to welcome the more melodious and interesting compositions which fall within the range of the ability of the rising young organist who has not reached the zenith of his skill.

To find compositions of a grade within the scope of the organist of average ability, and such as will attract the favorable attention of a miscellaneous congregation for fifty-two Sundays in the year, is no small task. Further than this, a student cannot make suitable progress in his studies when he has to spend the greater portion of his time in the weekly preparation of his Sunday music, nor can he successfully play works which tax the limit of his skill, for pieces which do this cannot, in the nature of the case, be well performed; salaries which will com-

mand the skilled artist are not numerous and most churches are content to engage students at meager salaries, who are glad to serve not only for the experience gained, but also for the small financial help acquired therefrom in pursuance of their studies.

Consequently a composer who will produce something of a worthy character, not trivial, within the scope of the average student's ability, is bestowing a benefit upon all rising young organists. For this reason I am glad to call attention, through these columns, to the worthy publications of J. Frank Frysinger.

AT TWILIGHT (taking them in alphabetical order) will prove a delightful little recital piece as well as an effective church composition. Care should



be taken in this to secure a proper balance of tone as well as contrast between the manuals. After a four-measure introduction the first theme is presented against an interesting left-hand part showing a counter-theme which adds interest to the work and helps to avoid a commonplace accompaniment. This graceful section is fol-



J. FRANK FRYINGER.

lowed by a not very interesting middle section in 5-4 rhythm, which is repeated with slight variation and followed by a return to the first section. The coda is composed of the same materials that made up the four-measure introduction.—(Fischer).

AUTUMN NIGHT shows a quiet melody over a conventional syncopated chord accompaniment, but Mr. Frysinger's



gifts as a melodist make it well worth using. The middle section again is too hymn-like and simple in character to make it vie with the opening section in interest—but then middle sections are always troublesome. Given proper tonal beauties in an organ, and all works that have either original harmonic or melodic worth will be gratefully received by a congregation.—(Church).

BENEDICTION NUPTIALE is a pleasing church or recital piece, requiring a fair pedal technic for the middle section, where the pedal movement runs staccato in quavers, like a 'cello pizzicato movement—quite effective when accurately performed. The first theme shows



one of Mr. Frysinger's attractive melodies over a well-worked accompaniment in which a counter theme runs very effectively, thus entirely relieving the monotony of the ordinary chord accompaniment.—(Schuberth).

BERCEUSE presents a pleasing melodic contour in the solo voice and a very well-worked left-hand part, which entirely avoids the usual chord accompaniment. This section is worthy of study; but the middle movement reverts unfortunately to the painful simplicity of the hymn-tune style.—(Ditson).

CANTILENE is a dainty little cynco-pated melody which should prove a

popular number. The development section on pages 4 and 5, just preceding the inevitable hymn section, is worthy of further attention by Mr. Frysinger in future compositions, for in such treatment will composers find safety from the pitfalls of the middle section.—(White-Smith).

CANZONA is popular in style with its melody in the left hand against an answering theme in the right, though the melody in this case is not up to the genuine Frysinger standard. The middle section is in 5-4 rhythm, which cannot entirely get away from the 6-4 impression—5-4 movements are not easy to conceive, though it is easy enough to condense a 6-4 into a 5-4, or expand a 4-4 into a 5-4.—(Fischer).

CANZONETTA presents a duet in the first section that might be well taken on double-touch or, lacking that, might well be thumbed. Mr. Frysinger's



usual melodic gift is apparent all through the first section, which, by reason of its duet character, will be doubly valuable by way of contrast, and the second section completely avoids the pitfall of the hymn and plunges into a melody of its own which



is quite effective, and yet affords ample contrast.—(Presser).

CHANSON DU SOIR is somewhat a cheaper melody than Mr. Frysinger is usually content with and its accompaniment is the usual syncopated chord; the middle section is a hymn-tune in a minor key.—(White-Smith).

CHANT SANS PAROLES is a melody treated to a syncopated chord accompaniment in the opening section and a pleasing arpeggio accompaniment in the right hand of the closing section; the melody is pleasing and the treat-



ment sufficiently varied to be interesting to a congregation or audience. The illustration shows the second treatment. The contrasting middle section is more interesting by far than many of Mr. Frysinger's middle movements. It is written in the style of an imitation dialogue between the right hand and the left hand, and between the right hand and pedal.—(Fischer).

CHANT SERAPHIQUE presents something quite different from the other Frysinger compositions in that it is harmonic rather than melodic. The



first section presents a slowly moving harmony slightly enlivened by a swaying left-hand accompaniment, which, with pleasing organ tone, would be very effective. The middle section is a rather uninteresting melody against an arpeggio treatment, and the recapitulation shows a superficial, though beautiful, a la Batiste effect which



again calls for pleasing tone colors in good contrast.—(Fischer).

EVENTIDE is a good church piece with a free accompaniment to the opening melody and a middle movement in



hymn style with the redeeming feature that in its repetition the familiar melody to "Abide With Me" is incorporated as an under theme very effectively. If chimes are available they would be very effective on an adagio interpretation of this section.—(Fischer).

GETHESEMANE should prove useful in the penitential seasons, though the general public will hardly accord it anything like the position of esteem in which its composer holds it. Its structure is extremely simple, being built upon hymn-tune almost entirely, with the usual semi-quaver accompaniment in the left hand as one variant and an arpeggio flute, harp-like variant as a finale. By reason of its name and purport, however, it will be found very useful.—(Fischer).

LAUDATE DOMINI is an excellent Harvest prelude, founded upon the theme of the Hymn "Come, Ye Thankful People, Come." The introductory announcement of the theme in the pedals is followed by the opening march-like theme, which is treated jubilantly and



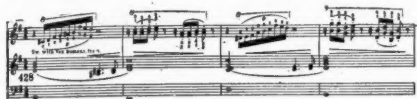
followed by a minor variation on the Harvest hymn. The opening theme is again presented and a strong coda is built directly upon the Harvest hymn plainly stated over a quaver pedal. If skillfully played this is a most effective number.—(White-Smith).

LIBERTY MARCH was doubtless brought forth to inspire patriotism during the war. It is built upon the tunes "Red, White and Blue," "Prepare Ye the Way of the Lord," and "Onward, Christian Soldiers," which brilliantly concludes to piece in similar manner to the Laudate Domini. It should be found in every organist's library for use on patriotic occasions. An adroit combination of the "Red, White and Blue" theme against excerpts of "Onward, Christian Soldiers" is found in the middle section.—(Presser).

MEDITATION has a typical Frysinger theme for its melodious contour, against an accompaniment that serves very well. It is one of those singing melo-



dies, genuine from start to finish. The usual middle section is followed by a return of the original melody in chord treatment against a pleasing right-hand treatment that could be made more effective if the organ were a three-



manual instrument so that the single-note measures could be contrasted in color with the passages in thirds, but care would have to be used in the balance of tone at the changes. The good taste and judgment of the organist must be depended on here. The coda



is an ethereal hymn-like passage that ends the work very effectively. Meditation would make almost as good a recital novelty as it does a church offertory.—(Fischer).

MOONLIGHT centers its chief interest in the middle movement, but the first movement shows a melody which in combination with its accompaniment is passingly interesting. In the middle



movement a left-hand melody is contrasted against an alternate measure



movement in the right hand and the effect is very pleasing, for it not only avoids entirely the monotonous hymn-tune style but moves in the direction of thematic interest.—(Presser).

NOCTURNE, which Mr. Frysinger considers one of his best works, and which is also one of his best sellers, is hardly

worthy of its prominent place when some of his other pieces are considered. Its first theme is a simple melody over a conventional accompaniment and the middle section is dangerously hymn-like.—(Fischer).

PROCESSIONAL MARCH presents a jubilant march theme which makes music purely for the superficial love of music



and its jubilant voice will be welcome in the often too sombre church service. The middle movement is a quiet melody against syncopated chord accompaniment, affording good contrast and adding an element of interest on its own score.—(Presser).

REVERIE has an appealing melody accompanied at first by a device used by Rubinstein, Saint-Saens, Guilmant, and others, after which it is treated in a



variety of ways—which are pretty sure to catch popular favor.—(Fischer).

SCHERZO SYMPHONIQUE is one of Mr. Frysinger's most pretentious works and will require a pretty good technic; it is quite suitable for recital use. After an eight-measure introduction the subject is announced, followed by episodial



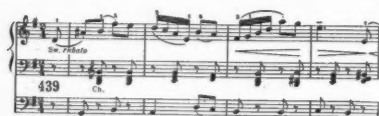
materials through various keys leading to a close in E flat, after which the first theme returns. Then follows a placid movement in conventional hymn style, repeated immediately with an interest-

ing left-hand part which serves to redeem it considerably. After other repe-



titions of the main theme and first episodal materials the work ends in a brilliant coda built upon the subject materials already presented. Scherzo Symphonique will be found interesting and well worthy of study, though considerable technic and liberal freedom in its performance are necessary. Mr. Frysinger would do well to continue his interest in this style of composition.—(Fischer).

SONG OF JOY is rather a concert number in its dainty and sprightly theme against a crisp and effectively rhythmic accompaniment. It is characteristically



joyful, even playful, and the middle section avoids, save for a very brief section, the hymn character that spoils so many compositions and removes them from the art-work class. Ample contrast should be gotten from the alternate legato and staccato motives of the main theme, which will require, and reward, careful attention.—(Presser).

SUPPLICATION builds its first theme largely from the melodic materials of its first two measures. The first section is presented with quaver and crotchet accompaniment to the simple melody, but the recapitulation adds, as



shown in the excerpt, a triple-rhythm semi-quaver right-hand part which has a pleasing effect.—(Fischer).

TOCCATA is of ambitious character, requiring some skill for its interpretation. It is florid and jubilant. After

a brief introduction the main movement is announced, with its peculiarly hesitating effect produced by the pauses



in the semi-quaver treatment. An andante movement follows for the contrasting section and some interweaving of themes is indulged in before the return of the main theme for the recapitulation, which finds a brilliant ending in six measures of chords in foreign keys. This is among the better of Mr. Frysinger's compositions and it is well worth repeated hearings.—(Fischer).

TRAUMLIED has a theme of two eight-measure sections, which are repeated



over a semi-quaver left-hand part, a la Batiste and the French writers of his time. The second theme then appears in C minor, containing suggestions of canonic treatment, after which the first section again appears in altered form; the melody is in the left hand and a



florid right-hand part gives an element of interesting variety, if not of ultra-deep invention.—(Fischer).

VESPERALE is composed of a rather interesting melody over an interesting and rhythmic accompaniment, but it fails to realize its composer's intentions because of the preludial hymn which is used as an introduction and of which the melody alone is supposed to be played; this hymn happens to be "Now



the Day Is Over," which is harmonic and not melodic; hence it falls flat for its purpose. However, the chief melody is interesting and appealing, even though very brief.—(Willis).

The pure and unadulterated enjoyment of melody and harmony and rhythm must precede all development of Art in music. They have invariably preceded it in every other nation, and must likewise precede it in this of ours. Mr. Frysinger represents a melodist who is a musician for the pure love of melody, harmony, and rhythm. His mind does not turn to music for exercise; his heart turns to it for enjoyment—undoubtedly he gets his mental exercise from other sources. In an age that is too prone—so early in its life—to rush madly into the deeper elements of wrought-out counterpoint and deeply mental structure in music, it is doubly wholesome to accent the simple melodic musicalness of one to whom melodies come in such purity and such abundance. It is a pleasure, at times, to pass over the technical strivings of

our present-day masters of counterpoint and invention, turning instead for a quiet hour of enjoyment to the music that comes from the heart of man rather than from his head, and, accordingly, goes to the hearts rather than the intellects of those who listen to it. With the experiences gained in putting his inspirations into the nomenclature of music, undoubtedly Mr. Frysinger will have other and still better things in store for the organ literature of the future, and to them the plodding church musician and the young student alike can look with expectation. We can easily overlook the lack of technical development or ingenuity of contrapuntal development in a Schubert or Chopin, because their sheer musical beauties are so great. A broad-minded musician will take the same attitude toward composers for the organ, and be lenient with deficiencies in technic or invention when the simpler attractions of melody, harmony, and rhythm are correspondingly greater.

EXAMINATIONS

Prefixes and Suffixes

LATHAM TRUE

THE "raison d'être" of examinations of music is firmly rooted in human nature, particularly in the Anglo-Saxon nature. There is "a strange passion for ornamental letters, which consumes a large section of the British public," writes Dr. Walker; and members of the American music fraternity, like their colleagues in the ministry, do not seem to be wholly immune from the disease, though as yet Americans have not contracted it in its most virulent form.

There are times and seasons when England seems to go "examination-mad." What with local exams and county exams, organ exams and fiddle exams, piano exams and jews'-harp exams, preliminaries and ante-preliminaries, finals and post-finals, each to be rewarded with its appropriate certificate leading eventually to a veritable comet's tail of ornamental letters, it is little wonder that the head of the Brit-

ish youth is completely turned and his imagination fired to partake of the fruit of that wondrous tree that imparts a knowledge of good and evil in music. It generally destines him to a life of drudging mediocrity at the rate of about two shillings per lesson; but who cares—for does it not award him the inestimable privilege of annexing a generous portion of the alphabet and thus distinguish him from the common herd?

On the mountain top sit the Olympian gods, the aristocrats of music culture. By a strict adherence to the popular formula, "Safety first!"—i. e., by keeping well within the safety zone established by a last-generation board of examiners—they have attained the "summum bonum" of music, a degree at the universities of Cam-Isis or Londurham, Mus. Bac.'s, or Mussier Doc.'s, fording Oxen or cantankerous Contabs, one and all support a weight of dignity

second only to that of the Lord High Executioner himself. Next in order but far below (though still at a worshipful distance above the general public) stand a host of demi-gods; graduates, licentiates, associates and fellows, A.B.C.D.'s and W.X.Y.Z.'s of the Royal Academy of Batgut in Bloomsbury or the Royal College of Fa-Mi-Re-Do in Hackney. And in outer darkness, where is popularly supposed to be weeping and wailing and gnashing of teeth, stand the mere musicians, the Cyril Scotts and the Edward Elgars. Alas! In their humble wake trails no luminous cloud of R.A.M.'s or S.A.M.'s; and on the one memorable day each year when the right honorable Union of Graduates in Music assembles for the double purpose of filling its corporate stomach with food and its corporate self-esteem with a rehearsal of its own worthiness (and the unworthiness of all others) these men—because, like the unwise scriptural virgins, they have neglected to fill their lamps with oil d'alphabet—are denied admission to the palace.

BRITISH DEGREES

Music degrees in England date back to hoary antiquity, as we Americans reckon time, for we read that one Henry Habyngton became a Bachelor of Music at Cambridge nearly thirty years before Columbus made a certain trans-Atlantic crossing that was fraught with momentous consequences for this continent. Oxford and Dublin conferred degrees as early as the beginning of the sixteenth century. In olden times the examination requirements seem to have been met by the presentation of an exercise or suitable composition which was performed as a part of the ceremony attendant upon the University "Act." Doctors were free lances, apparently; but Bachelors were expected to teach, and the Oxford baccalaureate conferred upon the recipient the privilege of lecturing upon the books of Boethius—in other words, of teaching the theory of music within the sacred precincts of the University.

Until about the middle of the nineteenth century there were no formal examinations leading to the degrees of Bachelor and Doctors of Music; but in 1857 Professor Bennett at Cambridge, and in 1862 Professor Ouseley at Ox-

ford, instituted them, and the history of examinations in music, as we know them, dates from this period. Besides Oxford and Cambridge, the Universities of Dublin, London, and Durham, together with Victoria University at Manchester, are the chief sources of British music degrees; though the Archbishop of Canterbury still possesses and occasionally exercises the privilege of creating Doctors of Music. This privilege dates back to the thirteenth century and is a vestige of the ancient rights of the occupant of the see of Canterbury as legate of the pope, but the regular universities look with disfavor upon the practice, and undoubtedly in the course of time "this very eccentric relic of antiquity" will quietly be allowed to lapse.

There are many lesser institutions and examining bodies in music, mostly of comparatively recent origin. The Academy of Music dates back to 1823. The National Training School was succeeded by the College of Music, which opened its doors in 1883. The College of Organists has been in existence since 1864, over half a century. These now operate under royal charters. Graduates of these institutions, and of many others similar in their organization and standards, do not attain the academic degrees granted by the universities, but are known as associates, licentiates, graduates, fellows, etc. Thus the mystic A.R.A.M., often seen attached to the name of a musician, means Associate of the Royal Academy of Music. The familiar F.R.C.O. means Fellow of the Royal College of Organists.

AMERICAN DEGREES.

The early history of degrees in music in America has never, to my knowledge, been written; and since it would disclose a condition of affairs that would reflect discredit upon the intelligence of American musicians of a former generation, I trust it may forever remain unwritten. Not only were our state legislatures, from whom all charters had to be obtained, exceedingly lax in their supervision of charters for schools of music, granting to many of them the degree-conferring power that rightfully belongs only to academic institutions of learning; but it is a lamentable fact that colleges on this side of the water

actually sold degrees in music, finding a flourishing market in England, where American thrift commercialized the national passion for alphabetical appendages. One or two Canadian institutions were among the worst offenders, and it was to counteract this evil that the Union of Graduates in Music was organized in 1893. It is only fair to add that these academic institutions, some of them actually universities, have seen the error of their ways and have wholly reformed; while most of the conservatories of music chartered under former conditions are now controlled by boards of education similar to the New York Board of Regents. Thus the most flagrant abuses have been corrected.

Many of our American universities now offer courses leading to the Bachelor of Music, and the degree at Yale, Syracuse, and a dozen other universities, is probably not inferior to that conferred at Oxford or Cambridge. Harvard's advanced course leads to the Doctorate of Philosophy in Music; and the complete course at McGill and the University of Toronto, in Canada, conforms to the highest English standards.

Until within comparatively recent times proficiency in the performance of music was not required of candidates for degrees. They were therefore theoretical, not practical musicians, and the anomalous situation sometimes arose of a man who held the highest academic honors in music, but who could not accompany a simple song on the piano nor play any other instrument well. Then it was that the Doctorate in Music was dubbed "the most unmusical of degrees." Thanks to the influence of the secondary school, whose object is the cultivation of practical music, and to whom theory is of secondary importance, the universities have been shamed into recognition of the self-evident truth that a musician should be able to perform as well as to write music. Now-a-days candidates

are generally required to show a reasonable proficiency on the piano, organ, or violin; and some universities, notably in America, are insisting on a considerable degree of virtuosity, such as the ability to perform a concerto with orchestra, before admitting a candidate to its degree.

All this indicates true progress. America is territorially too broad and racially too heterogeneous to be fettered by any rigid system of music examinations. Besides, our mental attitude towards titles and degrees seems to be somewhat saner than that held by our English cousins in "ante bellum" days. We have never seriously encouraged their display, and it is a promising sign for the future that our neighbors, the Canadian people, are respectfully requesting King George to omit Canadian names from future honor lists for title distribution. This is a tacit admission that the most honorable title that can be conferred upon any American, whether he live in Montreal or Denver, on the shores of Hudson Bay or those of the Gulf of Mexico, is his hereditary one, plain Mister. No academic or honorary titular prefix, no choice appendage of alphabetical symbols, can match it in dignity. Besides, it belongs to every man alike; it is truly American. If we must assert our individuality in cold type, why not, rather than imitate the traditional Anglo-Saxon tendency to ornamental letters, adopt the more practical Teutonic custom of designation by occupation and call ourselves Mr. Cathedral-Organist Jones, Mr. Fellow-of-the-American-Guild-of-Organists Brown, Mr. Piano-Teacher Smith. Such practical, if somewhat cumbrous prefixes would hardly afford the man on the street less amusement at our expense than the (to him) meaningless display of letters of which we—especially musicians—are often guilty. Besides, they would be equally open to him—to Mr. Hairdresser Carloti or Mr. Digger-of-Ditches Flaherty.

(To be Continued)

MY BEST ORGAN COMPOSITIONS vs. MY BEST SELLERS

A Symposium

CLIFFORD DEMAREST

MR. DEMAREST was born in Tenafly, N. J., August 12, 1874, and is distinctively an all American product. His book on Organ Accompaniment and his various writings on organ subjects made him well known even without the aid of his published compositions. He has three times been elected Warden of the American Guild of Organists. At present he is organist of the Church of the Messiah, New York, where his annual series of lecture recitals were a prominent addition to the organ world of the metropolis; the Church and its organ were recently destroyed by fire. Of his compositions for organ Mr. Demarest writes:

"To write about one's own compositions is, to me, a difficult task. Not that it seems like 'blowing your own horn,' for a person has a right to try to interest others in what he has accomplished, but that it is almost impossible to put into words the feelings expressed in your own works. Therefore, in giving a list of my organ compositions I shall not attempt descriptions, but merely indicate my favorites and best sellers, as requested by the editor.

"My first published compositions were six or eight anthems, dating from 1896 to 1902. After several attempts at writing for the organ it was not until 1904 that any of them pleased me sufficiently to warrant publication. In that year Schirmer brought out my *Cantilena in A flat*, which has a warm spot in my heart and is probably the best seller. This is no doubt due to its simplicity, flowing melody, and pleasing rhythmical swing.

"Encouraged by the success of this, I wrote and had published the *Melodie Pastorale* (Schmidt), *Festival Prelude*, and *Festival Finale* (White-Smith), and *Serenade* (Church).

"In 1909 the H. W. Gray Co. started the *St. Cecelia Series*, including my *Andante Religioso*, *Cantabile in E*, and *Canzona*. These were followed by the *Pastorale Suite*, a series of rustic scenes,

entitled *Sunrise*, *Rustic Dance*, *Sunset*, and *Thanksgiving*. *Sunset* seems to be the favorite; possibly because it gives an opportunity to use chimes. This number is arranged for harp and organ. All of these pieces have had a good sale.

"The writing of my *Aria in D* (Ditson), was prompted by a desire for an extended piece for church prelude or recital use. I am inclined to call this piece my favorite child. It is a spontaneous expression of moods suitable to my temperament, and contains three elements which I desire in most organ pieces, viz.: melody, variety and climax. A friend recently wrote me the following lines, which express what I should like to say, if it were not my own work: 'The melody has a true touch of tenderness that is decidedly appealing, there is the variety that arouses interest and the climax that satisfies. I have played it a great deal and never failed to make an impression with it.' Following the *Aria* the Ditson Co. published the *Prelude on Amsterdam* and recently *An Evening Meditation*, which completes the list of pieces for organ alone.

"The combination of organ and piano has always appealed to me and finding the repertoire for such a combination extremely limited I decided to add my bit to increase it. As a result the *Fantasie* for organ and piano was written, and published by Schirmer. It is my most ambitious work in the instrumental field and represents painstaking study to give each instrument an effective share in the performance. The frequency of its appearance on progress assures me that my effort toward a satisfactory combination of the organ and piano has been successful."

GOTTFRIED H. FEDERLEIN

MR. FEDERLEIN was born December 31, 1883, in New York City, finished his schooling there and studied music in the Institute of Musical Art, and with Percy Goetchiuss, Louis Victor Saar, H. E. Parkhurst,

and Warren R. Hedden. Mr. Federlein's compositions include works for piano, violin, 'cello, and secular choruses and songs; he is at present organist of the Society of Ethical Culture and Temple Emanuel, New York. Of his organ works Mr. Federlein writes:

"The complete list of my published organ compositions is as follows:

Allegro Guibillante.....J. Fischer & Bro.
CanzonettaJohn Church Co.
Grand Choeur Militaire.....John Church Co.
LegendJ. Fischer & Bro.
MeditationOliver Ditson Co.
Saluto D'Amor.....J. Fischer & Bro.
Salvadora (Berceuse).....J. Fischer & Bro.
Scherzo in D minor.....Oliver Ditson Co.
Scherzo-PastoraleJ. Fischer & Bro.
SerenadeOliver Ditson Co.
Sunset and Evening Bells...J. Fischer & Bro.
Toccata in D minor.....John Church Co.
Valerie (Gavotte).....J. Fischer & Bro.

"The task of selecting from this list the three 'best' has not been easy, but I have finally selected the following in the order given:

Sunset and Evening Bells
Scherzo-Pastorale
Toccata

"Against these, my 'best sellers' have been, again in the order named:

Valerie (Gavotte)
Salvadora (Berceuse)
Sunset and Evening Bells

"In stating why I consider the first three named to be my 'best,' I should say for Sunset and Evening Bells that its title depicts the piece to a nicety—in other words it tells the story of a glorious sunset, an ever recurring theme rising to full organ in full chords, dying away into a choral on the vox humana, with a counter theme on the chimes. Follows the first theme, in simpler form, with imitations, dying again to a mere whisper with a few notes of the original theme pianissimo on the chimes at the very close.

"However, to a greater degree than this does the Scherzo-Pastorale tell a story—in fact, on the title page two lines from Scott and two from Milton carry out the idea upon which the work is founded. An extremely flexible organ is required for this piece. Throughout the first part are heard the

horns of the huntsmen answering each other. Suddenly they come upon a quiet pastoral scene, the horns cease and the shepherd plays his pipes—not the conventional 6-8 'Pastorale,' but rather a free fantasy. After some twenty-four bars of this the huntsmen are again called to attention by the entrance of the horns, and once more the rollicking tune is taken up.

"For the third I have chosen the Toccata for the reason that it is a toccata in the true sense of the meaning of the word. Though not of great technical difficulty and written more or less in the conventional style, it is melodious throughout, never straining to obtain effect. My friend, Edwin Arthur Kraft, who has played this Toccata on many occasions, has called this 'a real toccata.'

"I regret that this opportunity has not come a little later, as then I should have given as first choice a new work now in process of publication, entitled 'Scena Campagnuola,' by far the best and most descriptive of my attempts in organ composition."

ADOLPH M. FOERSTER

MR. FOERSTER was born February 2, 1854, in Pittsburgh, and disclaims all knowledge of the organ, though his compositions include besides the anthems and songs seven organ works, as follows:

Epigram.
Exaltation.
In Memoriam (Ditson).
Nocturne.
Prelude in A flat (Ditson).
Prelude in D flat (Summy).
Postlude in D minor (Ditson).

Of his organ works Mr. Foerster refuses to show favoritism, preferring to hide behind a letter which is worth reproducing:

"You will discover that I was obliged to omit answers to most of your questions. I have never been associated with churches, other than from the musical side of composition. Do not even play the organ, merely interested in a limited way, for breadth of knowledge. I'm now in the 66th year—too old for new tricks. Just what you want with this investigation, I do not know, but it's hardly fair to police me! The enclosed folder may help a little.

Archer and Lemare were good friends of mine while serving as organist of Carnegie Music Hall."

ARTHUR FOOTE

MR. FOOTE, one of the immortals in American music, a man beloved by all who know him, and one of whom such things may safely find their way to print, was born in Salem, Mass., March 5, 1853. He graduated from Harvard in 1874, and studied music with S. A. Emery, John K. Paine, and B. J. Lang. Mr. Foote gave up church work in 1910, after 32 years' service with the First Unitarian Church of Boston. His complete organ works are:

Allegretto	Nocturne
Cantilena	Pastorale
Canzonetta	Six Short Pieces (Op. 50)
Communion	Solemn March
Festival March	Sortie
Tempo di Menuetto	Suite in D
Night	Toccata

Of this composition Mr. Foote writes, in compliance with our request:

"I think best myself of—

"1. The Suite in D, because, as being a large work, structure (architecture) counts in values, and the ideas in it are bigger than in the smaller pieces (as a rule).

"2. The Solemn March, although it is a short piece, for a similar reason.

"3. Cantilena, because, in spite of evident familiarity with Bach on the part of its writer, I like its feeling and treatment.

"The most successful (commercially) have been the Suite (considering that it is a large work), the Festival March, and the Nocturne. The Festival March

has an advantage in being playable on a small organ, of whatever sort, and is quite obvious in its appeal; while the Nocturne, to my surprise, was picked out from the little work of six pieces, probably because it may be claimed to have an attractive melody, and is also rather good fun to play, while giving a good chance in registration."

J. FRANK FRYSINGER

MR. FRYSINGER was born April 7, 1878, in Hanover, Penna. Since the present issue contains full materials about Mr. Frysinger and his work, the Symposium will confine itself to the following remarks:

"My best compositions are: Gethsemane, Laudate Domini, and Nocturne in G. I consider them my best because—I thought over Gethsemane for three years before publishing. It is not alone the Gethsemane of Jesus, but my own Gethsemane also. As for the structure and harmony, I prefer to leave it to others to determine if it is of value or not. Laude Domini appeals to me because of its spirit of praise, chords, and harmony that please me, and also because of the hymn 'St. George of Windsor,' which I am fond of, and have also worked into the piece. The Nocturne is small but grateful, in that it has a melody that is refined and not too sweet.

"My best sellers seem to be: Nocturne in G, Benediction Nuptiale, and Eventide; why I do not know, unless it is because they are not difficult, tickle the ear of the average church goer, and give the organist something to play for the service when he has not had time to work on anything else."

EDWARD F. JOHNSTON

MR. JOHNSTON was born in Scotland, November 16, 1879, studied music in the London Royal Academy at the early age of ten, and later in the Conservatory, Florence, Italy. After returning to Scotland he settled in Edinburgh as organist and teacher, producing here his operetta "Cinder-

ella" with much success. In 1907 Mr. Johnston visited America and was engaged for the Jamestown Exposition, later accepting a position in the Emma Willard Conservatory, Troy; in 1910 he went to Cornell University, where his name first became prominent in the American organ world. From Cornell

he went to New York and served with Calvary and Madison Avenue Baptist Churches and with the Broadway and



Rialto Theatres; he was pre-engaged for the new Capitol Theatre, but his untimely death deprived the entertainment world of the services of one of its most favored organists. As a composer Mr. Johnston excelled in smaller organ numbers based on purely melodic and harmonic values; his *Even-song* is known the world over and may be taken, together with his delightful *Midsummer Caprice*, as exemplary of his most successful style. Music to Mr. Johnson meant pleasure, not science; consequently to the public it means also pleasure and not disappointment. Of course, an art world cannot be built without ingenuity and a scientific or technical masterhand, but neither can it be founded without those prime essentials of which Edward F. Johnston was so thoroughly the master. "The Drum Major," "Pocahontas," "O Hara San," are among his better known operettas, and on the eve of his removal to the hospital, where he died on September 4th, he put the finishing touches to a second operetta of the title "Cinderella." The great bulk of his compositions is published by J. Fischer & Bro., to whom we are indebted for the materials of this sketch.

ST. MARGARET'S, ANFIELD, LIVERPOOL

Some Interesting Details

IN our October issue we gave an interesting article, entitled "Faulkes' Reminiscences," in which special allusion was made to the Organ in the Church of St. Margaret, Anfield, Liverpool, ably presided over by Mr. William Faulkes, the distinguished organist of the church. Of the church itself we have now something to say, especially as it happens to be the work of one well known, in another line of art, to many of the readers of this journal. Church architecture, intimately connected as it is with the proper treatment of the Organ, should have considerable interest for the organist.

Let us look back a little, and per-

haps our remarks may not be without value in many directions. In the early years of the "Gothic Revival" in England the attention of the architects of the country, who had joined the ranks of the Revivalists, was specially directed to the artistic possibilities of brick in ecclesiastical architecture, by the publication, in 1855, of the work entitled "Brick and Marble in the Middle Ages: Notes of a Tour in North Italy," by the distinguished ecclesiastical architect, George Edmund Street. Further interest was created when this architect erected the small and beautiful Church of St. James the Less, in Westminster, London, in which red brick, relieved by black brick and buff

stone, is used externally, while the same materials, with the addition of colored marbles, are used throughout the interior, artistically and effectively combined. This interest was increased by the remarkable work of William Butterfield in the small and costly Church of All Saints, Margaret Street, and in the larger Church of St. Alban, Baldwin Gardens, Holborn, London. In the interior of the former church red brick is artistically associated with choice marbles, richly veined alabaster, encaustic tiles, and other decorative materials, producing a beautiful work

trations a fair idea may be formed of the representative and instructive character of its architecture, but not of its rich internal coloring. The style adopted is a free rendering of Early French Pointed architecture, necessarily modified, in many of its features, to suit a severe brick treatment.

The church is cruciform, having its nave, choir, and transepts of the same height, the crossing being surmounted by a massive, saddle-back tower, in which there are chimes. Toward the west end of the nave is projected the large south porch, opening into the



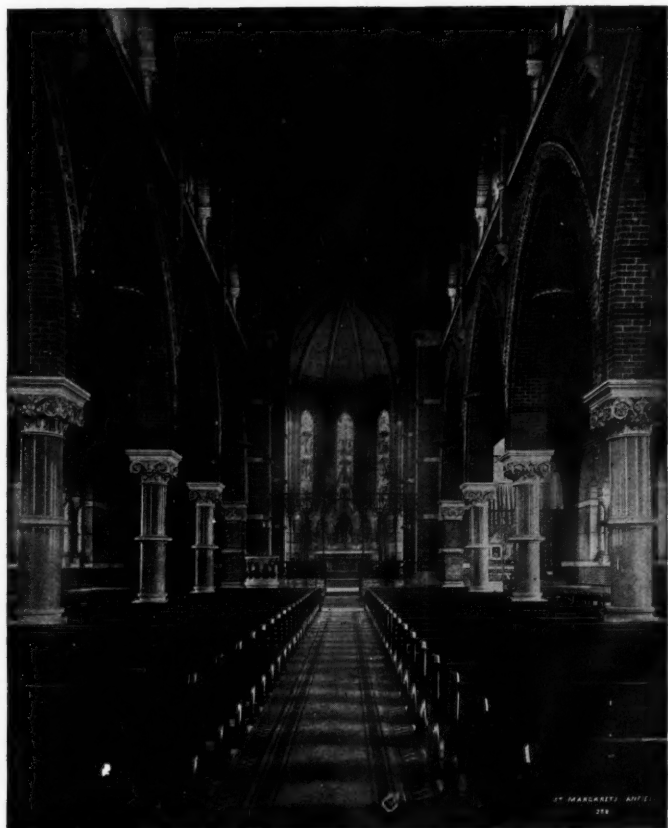
ANOTHER AUDSLEY PRODUCT

The Church of St. Margaret, Anfield, Liverpool, of which George Ashdown Audsley was the architect, and in which William Faulkes reigns as organist and choirmaster

of natural polychromy. On the other hand, St. Alban's is constructed, externally and internally, of the ordinary London buff brick with stone dressings, producing, under the hand of a master, a very noble church. From such noteworthy beginnings sprang the appreciation of true brick ecclesiastical architecture in England, and led to the erection of the important church of which we now give exterior and interior views, and have to say a few words.

The Church of St. Margaret occupies a fine site at the corner of Belmont Road, Anfield, Liverpool, having opposite its south façade a small park. It is one of the most important and striking brick churches erected during the Gothic Revival. From the illus-

nave through a lofty arch, and, corresponding to it, on the north side, and entered through a similar arch, is the baptistry. The main arcades of the nave have pillars of rich polished red granite, standing on molded and carved bases of hard limestone, and having molded bands and capitals of Caen stone. The beautiful and unique carving of the capitals deserves attention. From the capitals spring bold arches of rich red pressed brick, relieved by black and molded bricks, and having an outer member of Caen stone, molded and elaborately carved. Above the main arcades are the clerestory arcades of round and pointed arches, the former enclosing the circular traceried windows of the story. The brick arches are carried on the carved capi-



THE CHURCH OF ST. MARGARET, ANFIELD, LIVERPOOL

Built by George Ashdown Audsley, Architect, whose versatility has expressed itself in a multitude of ways covering the gamut of the arts from that of organ building to the ceramic arts of Japan

tals of thirty-two stone shafts; additional wall-shafts and capitals receive the feet of the wall-pieces of the main principals of the roof. The whole of the roof is richly painted in a correct Gothic style, completing the harmony of the natural polychromy of the nave. The aisles and their roofs are treated in strict accord with the architecture of the nave.

The south transept is furnished as a chapel; while the north transept is devoted to the fine Organ, built by William Hill & Son, of London, from the specification and under the direction of the architect of the church, who, evidently, had not at the time (1873) developed his present revolutionary system of organ tonal-appointment. The organ is admirably placed, standing in the lofty north arch of the tower and fronting the choir stalls, which are placed directly under the tower. A tall metal choir-screen, rising from a low marble wall, spans the west arch of the tower, separating, in the manner usual in English episcopal churches, the choir from the nave. The chancel is projected eastward from the crossing and terminates in a five-sided apse. Its floor is elevated two steps above that of the choir, which is three steps above the floor of the nave. In addition to the five windows of the apse there are two similar windows in the side walls, throwing light on the elaborately sculptured stone and marble reredos of the altar. The jambs of all the windows have nook-shafts of blue-gray stone, with molded bases and bands and carved capitals of buff

stone. Similar shafts occupy the angles of the apse, their capitals receiving the molded ribs of the richly painted ceiling. The walls and arches of the windows are of red brick, relieved by bands of stone and black brick, and, underneath the windows, by broad bands of encaustic tiles, of special design, in quiet unglazed colors. The seven tall lancet windows are filled with stained glass of refined coloring, which, along with the painted ceiling completes the polychromatic scheme of this important portion of the church.

The exterior of the church is faced with selected ordinary Liverpool brick, the arches, cornices, and certain other portions being in pressed red and black brick; all the dressings, window tracery, and carved work being in buff stone. The length of the church is 168 feet; its width across transepts, 75 feet; it height to the ridge, 72 feet; and the height of the center tower, 148 feet. The height of the church internally is 60 feet; the organ standing in an arch 54 feet high. The church was designed by George Ashdown Audsley, assisted by his late brother William James Audsley. It may be mentioned that the noblest and most refined brick interior in this country, to-day, is to be seen in the Church of St. Edward the Confessor, Philadelphia, Pa., which is the work of the same architects. The organ for this church has yet to be built, and as it is reasonable to expect it will be designed by Mr. Audsley, we may look for a work of some interest to lovers of the Organ.

HARMONIC TENDENCIES

Natural Harmonic Series

WALTER EDWARD HOWE

IT SEEMS a far cry from Cyril Scott, Ravel or Debussy to Adam de la Hale, yet they can be said to be kindred spirits. The thirteenth century pioneer was feeling timidly about for color and the latter array of pioneers are doing the same and on a similar basis.

And what is color in music? It may be the association of various sounds which do not individually arrest the

attention but which merge or combine well. Conversely, color may be had by the distant voice of an individual type. So we may have color in a single sound. It is called timbre or quality. It is the shape of the vibration of air which causes the difference in quality or color. A bell is heard from afar on a clear night and it is easy to detect other than the fundamental tone. Or, if the bell is heard while standing near

it, the fundamental is frequently obscured by the octave. It is then, the presence of these upper partials or harmonics in a given tone which cause the particular quality of that tone. Here we have a scientific fact which bears the scrutiny of the most exacting.

At the dawn of intelligence in man the law was as true as to-day, but he was unaware of it. He heard the sounds of nature without being conscious of any coherence or form in them; but they must gradually have penetrated into his consciousness. He gave expression to the crude emotions in his breast and gradually developed certain slender sequences of sounds which he reiterated. This was the extent of his art. At length he found the intervals of the fifth and fourth and was started on his way toward true and scientific development artistically. Now we understand much more clearly the relations of the harmonics to each other and to the fundamental or foundation tone. It is well known that the presence of a certain series of harmonics will result in a peculiar quality of sound, whereas a different series develops another type.

Upon this logical and scientific system certain of the present day composers are building their music; conscious of its influence, and with the intention to put it to the test that it seems quite natural it should fulfill. They argue that if the sounds of nature are built upon this formula, why should not a highly developed art bring out the advantages it has taken thousands of years to bring out of concealment?

As stated previously, certain series of harmonics produce a quality of sound in contradistinction to another. If this is true, it seems logical to suppose that that same series taken out of the gamut of harmonics and made the basis to work upon, would have all the elements of a distinctive color scheme. The result, if handled properly, should be a glorification of the timbre of the fundamental tone used in the illustration. It is upon some such premise as this that the French organ builders have provided their system of mutation registers, which we lack so woefully.

A glance at the harmonics of the fundamental tone C will show how wonderfully rich in possibilities it can become as a source of melodic material:



M. Lavnignac makes an interesting table to show that all the intervals in the major scale by the process of relation. Thus from C to its octave above is as two is to one.

- No. 1 is a perfect octave.
- No. 2 is a perfect fifth.
- No. 3 is a perfect fourth.
- No. 4 is a major third.
- No. 5 is a minor sixth.
- No. 6 is a minor third.
- No. 7 is a major sixth.
- No. 8 is a major second.
- No. 9 is a minor seventh.
- No. 10 is a diminished fifth.
- No. 11 is an augmented fourth.
- No. 12 is a major seventh.
- No. 13 is a minor second.

Scriabine has taken advantage of the harmonic series with more than ordinary success. A scale which he used repeatedly and which shows clearly the source whence it came is the following:



Scriabine carried this idea out to its logical conclusion. It is improbable that it was any more a mechanical device with him than the diatonic was with Beethoven. It seems to have been the medium through which he found his most congenial expression. His sixth piano sonata is founded on the scale:



It would be an interesting experiment to form a scale based on a series





of ratios in close proximity or closely related mathematically.

Cyril Scott, who is to be numbered

among the explorers in the realms of the unknown or untried, makes interesting use of the harmonic series, either literally or substantially. A clever use of it is to be found in his *Danse Orientale* which owes its langour and exotic spirit to this method. He has peculiarly saturated himself in the idea. No. 421 is from his *Undine at the Fountain*.

BOYCHOIR PROBLEMS

Breathing

ALFRED R. WILLARD

TO AVOID undue generalization on the different sides of this work, it is intended in this article to step at once into the fundamental ideas that must be gotten hold of if serious and lasting results are to be obtained. No originality is claimed for these ideas, but it is hoped that their presentation may have something of novelty in them, and the method of their application to children may be helpful.

The biggest and main fundamental of voice work is breathing. If that is correct, a great many matters of tone depending on it are corrected automatically, and will not have to be corrected elsewhere. The way to get good breath control is to have *definite* work on the subject until the boys understand what you want, and then keep at it steadily all the year on the boys who are slow in grasping it.

The underlying idea of breath in singing is breath-pressure, and until a boy can breathe quickly, quietly and deeply, and retain his lungs full of air easily and correctly, the rest of his vocal work is going to be superficial and lacking in permanent results.

The above paragraph is the text of this whole article. The hit-or-miss method of training that works entirely by tone results, places great stress on soft singing and beautiful tone, and as long as the whole choir sings softly the results are fairly good, though many times even the average listener feels the lack in depth of tone caused by shallow, faulty breathing; but the minute a crescendo is started the choir

loses its balance, and by the time a forte is reached the men are hopelessly in the lead, with the boys nowhere as far as balance of tone is concerned.

The crux of breath-pressure lies in where the breath is to be retained. A boy in swimming, about to dive, takes a great breath, holds it in his throat, usually with an audible click or catch, and in he goes. Told to take a similar breath for singing, he will try to hold it at his throat in the usual way, and, of course, is at once tied in a knot for singing purposes. This is the great danger of extra work on breathing, that unless it is handled in just the right way, it will lead to stiffness and tightness of throat that must at all costs be avoided.

In my own work the boys are lined up, and after a short talk on the importance of deep breathing and good wind (the idea is not so much to explain something, as to get their interest and attention on what they are going to try to do), I have them take a full breath. Then holding that, they are asked several times in succession to take a little more. When the work was first started, at the third or fourth command of "more," they would one by one begin to give out, but we keep at it now until every boy in the room has had a good full-sized breath for once in his life, and then go on to the next step, which is to make each boy carry it separately, only this time he is asked to take only as much as he can hold, and then to say carefully and quietly in his natural speaking voice, "one, two, three, four, five." (Any sentence will do, but

I find counting takes less attention from the breathing work that he is doing). As long as he holds his breath by his throat muscles he will not be able to speak without first releasing his excess breath in a miniature explosion, but if his breath is held low at his ribs and diaphragm as it should be, he can speak in his natural voice. A very little practice will soon enable any boy to almost double his lung capacity for singing purposes, and as a by-product, as it were, of such work, he will increase the breath-pressure that goes to support and sustain a beautiful tone, as well as take all strain and effort from his throat, enabling his tongue, mouth, and jaw to act closely and naturally for tone-production and diction.

As in all departments of vocal technique, the simple act of breathing is open to the endless argument, but as I understand it the following describes good breathing for singing purposes: Breath should not be taken so high as to raise the upper part of the chest or the shoulders, nor so low as to cause the stomach to stick out. On the contrary, immediately following a full breath the stomach should be flat, and the breath accommodated by the expansion of the ribs *all the way round*, which will tighten the diaphragm, which forms the floor as it were of the lung cavity, and enables it to have a firm support for the work it has to do in regulating and controlling the flow of the breath in singing. The ribs should remain out as long as possible with each breath, with no caving in of the chest at the end of each phrase.

Never allow the boys to sing themselves empty, and impress upon them constantly that they must use more breath in singing than they do in speaking. Do not let them slouch, either in sitting or standing. It is very easy to get the boys interested in the subject of their breathing, as most boys like to think they have good wind and endurance, and will respond at once to anything that seems to test them in this particular.

It is impossible to place too much emphasis upon correct breathing and constant work on the subject. Too

many times work is spent on the tongue or jaw, or on tone or placement, that would be corrected at once by correct breathing. It is something like trying to make an organ pipe speak on three inches of wind that had been originally voiced for ten inches. Imagine a man carefully attempting to revoice the sixty-one pipes of such a register, and you will have exactly the same proceeding as the man who attempts to correct a multitude of minor vocal faults, instead of simply bringing the wind supply up to what it should be.

Indirectly, good results can also be obtained by insisting on an erect position when singing, with all slouching or sliding down in the seat when sitting, eliminated; and by merely telling them to take more breath in singing, without any explanation as to how or why. If a boy is noticeably short-winded, find out if he is so in games. He is usually normal, and by letting him hear an older or more experienced boy sing a phrase through in one breath, he will generally take the hint without any further explanation.

At one time I made use of counting exercises, having the boys count up to five first, sustaining the last word, then up to nine, then thirteen, etc., adding a measure each time; and also had sustained note contests, trying to see which boy could vocalize on a note the longest; but found in both of these the boys soon resorted to a fake or false production of tone, on top the breath with no depth to it; the very thing I was trying to avoid, so that more harm than good was done.

In conclusion, I find that in breathing the direct way is the best way to work. In voice placing and in most other sides of the work it is confusing to explain too much, but in breathing tell the boy exactly what is expected of him, and when he can take an extra breath, keep his stomach in, and his ribs out *all round*, and then speak in his ordinary tone of voice with no sign of tension or strain on his throat, he has gotten a good start towards obtaining that suspension of breath that is the foundation of all good tone production and artistic singing.

ORGAN PLAYING IN THE CHURCH SERVICE

Extended Preludes

ERNEST H. SHEPPARD

OPINIONS as to what the character of extended preludes, or Pre-Service "Recitals," should be, seem to be many and various. As an ever increasing number of organists appear to be taking up this form of self-advertisement, it would not be out of place to consider this aspect of the use of the organ in connection with the church service.

It would be interesting to hear from different organists their reasons for giving recitals before the service. Some, probably the majority, would tell us it is the only opportunity they get to display themselves and their organ. Others might say it advertises the Church. And other reasons ad infinitum.

Probably the most fitting reason in keeping with the religious aspect would be, that through the influence of good music, more people are persuaded to get the habit of going to church in the evening. This has proved generally successful. Whether from the right motive or no, must be judged in each individual case.

I have had people come regularly to evening service who have never been to church before in the evening. So much for the reason.

Having decided why they should be, the question comes: What shall we play for these preludes?

Again the solutions are many and various, and to my mind the answer hinges back to the aspect of the realization of the fitness of things.

I have been asked why I do not play such pieces as my Desert Song in such preludes. I realize and appreciate the good intentions of my friends who wish me to advertise myself, but such things are far from appropriate as an introduction to a church service. Other friends have asked: "Why don't you give the people a storm, something to shake them up?" Realizing the truth of this from a theatrical viewpoint, but not being given to revel in that kind of storm, I merely shake my head and

promise to think about it. Another friend with the same good intentions tells me that at the church he formerly attended the organist played operatic selections, marches, etc. (in fact, I concluded, anything but real organ music) and that the church was filled with people and even chairs had to be brought in to accommodate the crowd. Truly a wonderful accomplishment, but how much religion was there in the whole business. None on the part of the organist and certainly none on the part of the crowd.

We have arguments and more arguments about tickling the people's ears. It is time we tickled more than their ears. Let us try to tickle their inner being. Get them to feel that there is such a thing as Religion, through the message of Religious Sound, not mere noise. There will be little question as to their being satisfied if their emotions are quickened by the right kind of inspiration.

Give the people the credit for wanting something better than mere amusement and they will respond. But unless the proper pitch is struck there can be no reciprocal vibration.

One of my most generally appreciated programs has been the following:

Sixth Sonata.....Mendelssohn
Evening Song.....Baird
LamentationGuilmant

There was no storming or ear-tickling here, but the music seemed to thoroughly satisfy, and to have been worth while.

Referring back to the matter of storms "to shake the people up a little," what could be more uplifting or soul-awakening than the Sonata of Reubke on the Ninety-fourth Psalm, "O Lord God, to whom vengeance belongeth?" Surely there is enough here in the mighty climaxes to make one feel the power of the Almighty, and to realize through the storm of harmonies the

truth of the words "Vengeance is mine, saith the Lord."

When such *sound* sermons are to be had merely for the need of a little time spent on their preparation, can we not feed the emotions of the congregation with something better than mere ear-tickling tunes or a "Thunderstorm on a Lake" kind of stuff. We need not necessarily confine ourselves to works of the calibre of Reubke's Sonata or Vierne's Symphonies. There is much other fare quite as worthy from a churchly and religious standard. Take Harker's "In the Twilight," or Johnston's "Evensong." These pieces of

real merit can well fill the need of those who are not able to digest the richness of such a meal as the Ninety-fourth Psalm Sonata. The thing to remember is that the extended prelude differs in large degree from the occasional show Recital, and even in these we have far too much music unsuited to church use.

Cater to the higher emotions of the congregation and bring them gradually to realize through the spirit of music that religion means something worth while, and so make music take her rightful association in the church as the Handmaid of Religion.

VIA THE ABSEY BOOK

Introduction

EVERY organ factory in America is busily building organs—new organs in new places; over every one of these new organs in new places is placed a pianist or quasi-organist to whom the problems presented in the console are as complex and multitudinous as those of a Panama Canal to a Goethals. To-day is the age of self-made men and most of these quasi-organists must be, we fear, largely of the self-made variety. It is to help them after many appeals for such practical help, that THE AMERICAN ORGANIST takes pleasure in creating this department; it will begin, where each one of us began in the days long ago when the sense of self-importance was so powerfully developed, in the book of a b c's, but unlike the rest of us, it will stay there for the benefit of each new crop, or organistified pianists, trying earnestly to help them understand the basic principles upon which the organ is built and according to which it can best be used.

The thing that makes the orchestra so marvelous is that it is not one instrument but many, and that it is not played by one man but by as many men as there are instruments, and that each man at any one moment is devoting his whole soul to the production of just one note, one tone. The flutist, the oboist, the horn player, the clarinetist, each devotes his entire attention

to the production of one tone at a time; likewise, as a rule, the cellist, the violist, the violinist. The modern organ, similarly, has flutes, oboes, clarinets, cellos, violas, and violins; and it has, in addition, voices of brilliant power called Trumpets and Tubas, voices of infinite delicacy called Aeolines and Dolcettes, voices of soulless skelton-like backbone called Diapasons, voices of bewitching appeal called Vox Humanas and Quintadenas. The organist's problem is to use, not abuse, these voices.

We call it Registration. And the individual voices we call Registers. There are those who, using language lightly, apply the terminology of the stopping or starting knob of each voice or row of pipes to the pipes themselves and call a Register a Stop; they, we suppose, would speak of our present subject as Stopistration. But in strict terminology a Register is a set of pipes presenting one individual voice, and a Stop is the mechanism by which that voice is stopped or silenced when it is not wanted.

A piano has one set of strings producing only one kind of tone; soft or loud, velvety or harsh. Adding a set of pedals for the feet would not make it an organ, neither would adding another keyboard alter its strict pianistic character. Placing a pianist on an organ bench and teaching him how to

push down the keys with hands and feet does not make an organist—though allotting him a salary of say Ten Dollars per month for it would give him much in common with one. A pianist becomes an organist only when his mind thinks in the idiom of organ tone and his hands translate the thought of his mind by actuating the Stops or Pistons that control the Registers of whose tone his mind has conceived either singly or in combination.

In their order of importance the three great transformations a pianist must accomplish in order to be an organist are:

The ability to think in tone colors and reproduce by combination and contrast the result of that thought;

The severance of all connection and subconscious coördination between the left hand and the right hand, and, which is infinitely more difficult, between the left hand and the feet;

And a keyboard dexterity and independence of the feet in a relation of one to two to that of the hands.

And the first and greatest of these is Registration.

We paint our houses to make them beautiful. We color our clothes to make them beautiful. Artists paint pictures to create beauty. And the sole right of the organ to be tolerated in church, in theatre, in school, in concert halls, in the home, depends upon its ability to create beauty. The orchestra has stood the test of time, and myriads of instruments of all varieties of tones have been invented for it, but the one instrument enduring the longest, the one instrument tiring us the least, the one instrument moving us the most, the one instrument expressing most truly the soul of a man, is the violin. The one tone quality in the organ of which a hearer tires last, the one tone that is most responsive to the organist's every mood, the one tone that sings most bewitchingly upon the surface of the sea of sound and cuts most vibrantly into the fabric of the tonal wave, is the string tone. Men have tried to catalogue string tone in the organ by giving a list of the names printed on the Stops controlling certain Registers; but string tone, as all other tone, is a matter of the hearing, not of the nomenclature or pipe shape

or material. If, when you pull a Stop and try a Register in melody and harmony, it sounds like the violin, viola, or cello, you may rest assured that it is string tone. If it sounds like something you never heard before and are not anxious to hear again, it is undoubtedly Diapason tone. And with this we end this first page of the organistic pianist's Absey Book.

The first duty of a would-be organist, like that of the commander of an army, is to get acquainted with the forces under his control. Try each Register singly in melody and in harmony and learn to know and think of the Registers in your Console as tone of this or that quality, with this or that distinctive individuality all peculiarly its own, and do not let any printed directions for registration influence you in the least as to your choice of Registers. Forget Registers, if you have already burdened your mind with them, and think only that you can command your violins by touching the Stop in this particular place in the Console, or your Oboe by drawing the Stop in this other particular location, or the Flutes by this and that Stop. Think of tone color, not Register names. Two rules may be safely laid down, indelibly memorized, and then forgotten:

If the tone or aggregation of tone you are using is not musically pleasing to your ear, either your ear is wrong, or the Registration is wrong; in the former case, give up organ playing; in the latter case, change your Registration.

If a flute combination, a sweetened Vox Humana or Quintadena effect, is particularly pleasing to your ear and much to be desired, your heart is in the right place, for you know how to enjoy the beauty of tonal lusciousness, and you will make a success of organ playing—but practise temperance of the strictest variety and reserve these sweetened pleasures for rare and occasional contrasted uses at intervals far apart, for they will sour both you and your audience if tasted to the full; so desert them, control your tonal affections, and call upon your string tones and Dulcianas for the daily bread with which you must feed both yourself and your audience.

REVIEWS

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GASTON BORCH

Yule-Tide

CANTATA for chorus, organ, and soprano, tenor, and baritone solos. Here is a work upon which the composer spent much care; it is thematic to an excellent degree, and there is a proper Christmas atmosphere throughout the whole work, accented at times by special blocks of vocal color very carefully selected. It opens very interestingly with a genuine organ part, which only too soon gives way to something which is neither organ nor piano, however effective it may be in spite of such handicap. Why do not publishers insist upon having sacred music furnished with genuine organ accompaniments? And why does not the buying public insist upon it? Yule-Tide lacks the thing the public calls melody, but it has something more lasting: thematic material. It is very chromatic at times and not always easy to sing, especially for the solo voices; the accompaniment is very often independent and interesting in itself, offering much opportunity for organ tone painting; the occasional blocks of massed male or female voices add interest, and altogether the work gives the impression of having been written for musicians rather than the lazy public. If the musicians work intelligently enough the public will not be slow to appreciate the result. Interspersed with materials that show fine workmanship are passages or qualities which give simple music beauty, and Yule-Tide will find favor with both audience and choir if the latter be a mixed chorus of sufficient size and skill to do double part work. (Boston Music Co.).

ORGAN REGISTRATION

Everett E. Truette

IT NEEDS brave men and men of vision to supply the organ world with the literature it needs to read before it can be an independent art-world of the importance which it is destined to eventually achieve. And Everett E. Truette, Dean of the New England

Chapter of the American Guild of Organists, takes a wholesome step when he publishes his ideas on Organ Registration. A mirror is not original; it never shows itself, but always something else. A man is infinitely more of value than a mirror, for a true man never shows anything other than just himself, and there is no need of any author being timid about his self-expression or fearful about the points upon which he knows many will differ. Mr. Truette's book deals with the classification and qualifications of organ registers both singly and combined, and then passes to weightier matters of actual organ playing as it is expressed in registration. The book is filled with things to make organists think, to make them take seriously and in minute detail the problems of their own art. On page 30 there is an interesting experiment of attempting to score the composite tone of various registers, showing the foundation tone and the upper partials; possibly Mr. Truette has discovered something valuable in this direction. Is it not possible by educating ourselves, eyes and ears together, to definitely catalogue that elusive thing we call Tone Color? With Mr. Truette's experiment as a background, we believe it is. All the mechanism of the organ is discussed in its relation to registration, and then the work takes up its Part II: the actual registration of specific organ compositions for specified instruments of given registers. In this part, both student and mature organists will find abundant materials for reflection and study. Reading this section is not easy, for every line calls for definite action of the reader's mind, whether reflective, comparative, or merely memory; but the fact of a student's being able at will to lodge himself on the bench beside a master organist and note every detail of his registration is an advantage the organ student has never before had. The book is published by the C. W. Thompson Co., Boston, and should be placed in every organ library, whether its possessor be a student or himself a mature artist.

RECITAL PROGRAMS

NOTE:—Many excellent programs have accumulated during the enforced idleness of the past three months, and we regret we have had to discard all those that came in during that period, making a fresh start with those herewith presented—for which we beg the kind indulgence of those sending us the programs, as there was no other way out of the difficulty.

WARREN D. ALLEN—Stamford Univ.
Hollins.....Concert Overture
Wolstenholme.....The Seraphs Strain
Harwood.....Andante
Elgar.....Pomp and Circumstance

FRED FASSEN—Zion, Ill.
Mendelssohn.....Sonata 2
Nevin.....Will o' the Wisp
Kinder.....At Evening
Foote.....Allegretto
Johnston.....Resurrection Morn
Sibelius.....Finlandia
Lemmens.....Fanfare D
Elgar.....Pomp and Circumstance

ELLEN M. FULTON—Scranton
Macfarlane.....America the Beautiful
MacDowell.....A. D. MDCXX
Nevin.....Will o' the Wisp. City Sketches
Dethier.....Nocturne
Yon.....Christmas in Sicily
Rubinstein.....Melody in F
Guilmant.....Pastorale (with piano)
Bonnet.....Lied des Chrysanthemes
Bonnet.....Variations de Concert

EMORY L. GALLUP—Chicago
Guilmant.....Sonata 1
Bach.....Adagio. Fantasia and Fugue Gm.
Bonnet.....Poeme du Soir. Romance
Widor.....Toccata

EUGENE GIGOUT—Paris
Boellmann.....Marche Religieuse. Canzona
Saint-Saens.....
.....Feria Pentecostes. Allegretto. Allegro
Gigout.....Piece Jubilaire. Toccata
Gigout.....Marche Rogations. Marche Funebre
Bach.....Toccata F

RALPH KINDER—Norristown, Pa.
Fricker.....Concert Overture Cm
Custard.....Gondoliera
Handel.....Concerto D
Whiting.....Religious Melody Variations
d'Evry.....Concert Toccata D
Massenet.....Angelus
Kinder.....Souvenir
Elgar.....Pomp and Circumstance

CARL F. MUELLER
Hollins.....Concert Overture Cm
Ferrata.....Nocturne Op. 9, No. 2
Stoughton.....In Fairyland
Widor.....Toccata

HENRY WARD PEARSON
Rogers.....Sonata
Handel.....Aria and Allegro (Concerto D)
Ferrata.....Nocturne
Nevin.....Toccata Dm
Martin.....Evensong
Schminke.....Marche Russe

CARL RUPPRECHT—Cleveland
Flager.....Variations "America"
Bach.....Toccata and Fugue Dm
Rupprecht.....Meditation Serieuse
Buxtehude.....Fugue C
Michell.....Slumber Song
Callaerts.....Capriccio
Guilmant.....Sonata 6 (2 mvts.)
Bonnet.....Romanza sans paroles
Wessley.....Larghetto
Beethoven.....Minuet
Falukes.....Fantasia
Yon.....Toccata

EDWIN STANLEY SEDER—Evanston, Ill.
Rogers.....Sonata Em
Boelly.....Fantasia and Fugue
Seder.....Midsummer Idyl
Bonnet.....Concert Variations
Debussy.....Andante
Yon.....L'organo Primitivo. Toccata
Saint-Saens.....Fantasia
Widor.....Adagio. Finale. (Sym. 6)

FRANKLIN STEAD—Peoria, Ill.
Guilmant.....Sonata Bm
Stevenson.....Vision Fugitive
Martini.....Gavotte
Thiele.....Chromatic Fantasia
Meale.....Magic Harp
Rosetter Cole.....Fantasia Symphonic
Stoughton.....In India
Widor.....Toccata

EDWIN M. STECKEL—Huntington, W. Va.
Parker.....Concert Piece B
Rachmaninoff.....Serenade Op. 3
Boeccherini.....Minuet
Bach.....Fugue Gm
Plotow.....Overture Stradella
Nevin.....Tragedy of a Tin Soldier
Federlein.....Sunset and Evening Bells
Nevin.....Will o' the Wisp
Yon.....American Rhapsody

FREDERIC B. STIVEN—Oberlin
Liszt.....Symphonic Poem Orpheus
Franck.....Choral No. 3 Am
Lemare.....Summer Sketches
Dethier.....Scherzo Ef

HAROLD TOWER—Grand Rapids
Hollins.....Concert Overture C
Bach-Gounod.....Ave Maria
Yon.....L'organo Primitivo
Jarnefelt.....Praeludium
Wolstenholme.....Handel Sonata
Fairclough.....Eventide
Sheppard.....A Desert Song
Burleigh.....Deep River
Bonnet.....Intermezzo
Macfarlane.....Scotch Fantasia

HOMER P. WHITFORD—Sauquoit, N. Y.
Stainer.....Fantasia
Offenbach.....Orpheus Overture
Easthope-Johnston.....Evensong
Wagner.....Tannhauser. Fest Music
Read.....Festival Finale

American Guild of Organists



UNITED STATES AND CANADA



Authorized by the Board of Regents of the University of the State of New York
Organized April 13th, 1896
Incorporated December 17th, 1909
Charter Granted December 17th, 1896 Amended Charter Granted June 17th, 1909

**Address All Official Guild Correspondence to the General Offices:
29 Vesey Street, New York**

Warden: Clifford Demarest, F.A.G.O.

Secretary: Miles P.A. Martin, F.A.G.O.

Registrar: Edward Shippen Barnes, F.A.G.O.

Examination Chairman: Warren R. Hedden,

Sub-Warden: Fred'k Schlieder, Mus.Bac.

Treasurer: Victor Baier, Mus.Doc.

Librarian: H. Brooks Day, F.A.G.O.

Mus.Bac., F.A.G.O., 170 West 75th Street

COUNCIL MEETING.

THOSE present at the Council meeting held November 3, at 29 Vesey Street, our new Headquarters address, were: Warden Demarest, Dr. Baier, Norton, Federlein, Dr. Brewer, Hedden, Martin, Sealy, J. W. Andrews, Dr. Carl, Dr. Dickinson, Wright, Coombs, Comstock, Sears, Macrum, Doersam.

After the reading of the minutes of the previous meeting, the Public Meetings Committee reported that a social gathering was to be held on November 11 at the Broadway Tabernacle, at which time the successful candidates were to receive their certificates. Also an organ recital by Lynwood Farnam will take place at the Fifth Avenue Presbyterian Church on Monday evening, December 15.

The treasurer reported that some Chapters were still in arrears for their 1919 dues. The newly elected officers of New England, Nebraska, Central Ohio, and Buffalo Chapters were ratified. A newly formed Buffalo Chapter was reported upon by Warden Demarest, who gave a recital for them at their first meeting. The report of the Year Book Committee showed progress but may be held up on account of the printers' strikes, etc. The Warden has been invited to read a paper before the National Music Teachers' Association's Convention, to be held in Philadelphia in December, relative to the splendid work being accomplished by the Guild and its Examinations.

A discussion took place upon the amendment to By-law No. 17, and after carefully considering the treasurer's report, the increased expense of the running of the office and general work of the Guild it was decided that the only alternative, in order to keep up the good work of the Guild, was to raise the dues to \$5.00 a year; however, a motion was passed that the raise of dues be submitted to a general opinion of the members of the Guild, as it were, a vote of confidence. The amendment to By-law No. 17 was then submitted by the Legislative Committee, to be acted upon by the Council at the December meeting.

MILES P.A. MARTIN.

STATEMENT FROM MR. BARNES.

MR. BARNES, being Chairman of the Public Meetings Committee, desires to state that he prepared in ample time the letter and postcard announcing the Social Meeting of the Guild at Broadway Tabernacle, New York, for November the 11th, and forwarded same to the Guild offices for printing, duplication and transmission. The letter called for a reply by an enclosed postcard by November the 4th, but was not received by most of our members until the 6th. Having been criticized for this, Mr. Barnes disclaims all responsibility. The Guild Officers explain that the printers' strike delayed the postcards. When the latter were sent out they contained an error in Mr. Barnes' address, it being given 222 West 17th Street instead of 222 East 17th Street, the proper address. Mr. Barnes is most desirous of making the meetings a success, but cannot feel responsible for mismanagement by others after he has expended his best efforts to promote this Department of the Guild.

COLLEAGUES ELECTED

Furst, Miss Edna H. C., New York City.

Buffalo

Adams, Leonard.
Bagnall, Geo.
Bagnall, Julia.
Crafts, C. R.
Diehl, Clara M.
Durney, Dr. E.
Eisenbart, Mabyle E., Warsaw, N. Y.
Fuhrman, W. A.
Gould, Mrs. N. M.
Grant, J. F.
Heller, Susa L.
Jacobs, Mrs. W. F.
Jarrett, W. S.
Kain, Mary A., Niagara Falls, N. Y.
Knaier, Miss G. L.
Kuhn, H. E.
Montague, L. H.
Parker, H. M.
Read, A. M.
Salisbury, S. G.
Smith, C. H.
Turner, Miss B.

Viele, Laetitia.
Waith, W. S.
Whiddet, W. W.

Northern California

Wilson, M. E., San Francisco.

Missouri

Gardner, Mrs. Louise, St. Louis.

Northern Ohio

Agnew, Janet F., Cleveland.
Bruner, Edna L., Nashville, Tenn.

Southern Ohio

Cook, W. L., Louisville, Ky.

Pennsylvania

Grant, G. W., Lebanon.

Texas

Coppinger, J., Cement City.

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BUFFALO

Edward Durney

ANOTHER New York chapter of the American Guild of Organists has been organized recently in Buffalo and this branch of the Guild, taking its name from the City, will be known as the Buffalo Chapter. A business meeting was held in Hotel Lenox, October 27, the session followed by a dinner and later by an organ recital in the First Presbyterian Church by Clifford Demarest, Warden of the Guild. An attendance of forty-one members at the meeting and dinner may be considered as a most favorable omen for the future of Buffalo chapter and the enthusiasm of all concerned in the project of uniting our organists under the banner of the Guild was undeniable and wholly gratifying. At the business meeting the following officers were appointed for the period ending January 1, 1920:

Dean: DeWitt C. Garretson, A.A.G.O.
Sub-Dean: Seth Clark, A.G.O.
Secretary: Mrs. Louis J. Bangert.
Registrar: Abram Butler.
Treasurer: Edna Springborn.
Librarian: Agatha Bennett, A.A.G.O.
Auditors: Wm. Benbow, F.A.G.O.; Wm. J. Gomph, A.A.G.O.

Chaplain: Rev. John N. Borton.

Executive Com.: Term expiring Jan. 1, 1920, Emil Keuchen, Mary Chappel Fisher, A.G.O., Clara Diehl; term expiring Jan. 1, 1921, Wm. Benbow, F.A.G.O., Wilhelm Kaffenberger, A.G.O., Laurence Montague; term expiring Jan. 1, 1922, H. W. Stratton, Angelo Read, Dr. Wm. S. Waith.

Mr. Demarest selected a programme of great worth and interest and his recital, open to the public, was attended by a large audience. His well known ability as a concert organist was displayed in his excellent performance of the Allegro from Widor's Sixth Symphony, Andante Cantabile from Fifth Symphony, Tchaikowski, Toccata and Fugue in D Minor, Bach, Funeral March and Seraphic Chant, Gullmant, his own charming Aria in D, and Finlandia, Sibelius. The assisting soloists were Sydney Wertimer, tenor soloist of Trinity Church, who sang "Be thou faithful unto death," Mendelssohn, and Herbert Jones, bass soloist of Saint Paul's, who

sang "It is enough," from Mendelssohn's Elijah.

Buffalo Chapter is looking forward to steady growth in membership and to real achievement in the things which will benefit the profession, artistically and materially.

KANSAS

ASERIES of recitals has been arranged in the College of Emporia with recitals on Oct. 7, Nov. 4, Dec. 12. **Pietro A. Yon** has been engaged for Dec. 5, and a song recital will be included in the series of musicals. The new four-manual organ has recently been put in splendid condition for the recitals.

MICHIGAN

A RECITAL was given under Chapter auspices by **Luella Anderson**, A.A.G.O., in the Hillsdale M. E. Church, using among others the following numbers: Bach, Prelude and In dulci jubilo; Dvorak, Largo; Noble, Elizabethan Idyll; Gillette, From the South; Harriss, Fantasia; Bonnet, Variations.

MISSOURI

Christian H. Stoeke

THE first meeting and supper was held September 29 in the Musical Art Building, St. Louis. The meeting was graced with a splendid attendance and from the spirit manifested we can predict a most successful season. The evening was devoted to general discussions; a determined effort is being put forth to increase the number of recitals during the coming season and from responses received this will be the best year in this respect in the history of the Chapter. The Chapter had as its guest Sir Edward Heyman, called the "Dean of Violinists," who gave a delightful talk on his musical experiences and upon the music of San Francisco; he is on a tour of the country both for pleasure and to seek new ideas for his work.

The next meeting was held October 27 in the studio of Wm. John Hall, Musical Arts Building. After the regular dinner Dean Read introduced the speaker of the evening, Richard Spencer, dramatic and music critic of the St. Louis Globe-Democrat. Mr. Spencer's talk differed from the usual form in that he expressed himself by reading several sonnets and poems from the pens of great writers. It was most interesting to have these poems read in the charming manner which is characteristic of the above named gentleman. It was an innovation that met with the hearty approval and acclaim of those present; a rising vote of thanks was extended to Mr. Spencer.

It was with sincere regret that we recorded the death of our colleague, Mrs. Alfred Page, Springfield, Mo. The Chapter joins in extending their heartfelt sympathy to the bereaved family.

CENTRAL NEW YORK

John O. Lundblad

THE new three-manual Barnes & Buhl organ in the First Baptist Church of New Hartford was opened with a dedicatory recital by **Homer P. Whitford**, F.A.G.O., in the following program: Wagner, Pilgrim's

Chorus; Nevin, Will o' the Wisp; Wolstenholme, The Answer; Martin, Evensong; Elgar, Pomp and Circumstance. At Zion P. E. Church, of which John O. Lundblad is organist, **John Gilman Clark** dedicated the new Emmons Howard three-manual organ of thirty-three registers, almost entirely under expression. In addition to his duties at Trinity Church, Watertown, **Gerald F. Stewart** is choirmaster of All Soul's Universalist Church as successor to Miss Woolworth. To the uninitiated be it known that she who was Miss Woolworth is now a successful housewife. **Homer P. Whitford** is scheduled for a recital in Immanuel Baptist Church, Utica, November 19. Mr. Whitford has been appointed accompanist of the Utica Philharmonic Society.

CENTRAL OHIO

A RECITAL was given under Chapter auspices by **Charles Heinroth** in the First Congregational Church, Columbus:

Bach, Passacaglia.
Ferrata, Nocturne.
Haydn, Andante.
Handel, Concerto No. 10.
Yon, Speranza.
Dethier, The Brook.
Franck, Piece Heroique.
Macfarlane, Spring Song.
Vierne, Finale.

NORTHERN OHIO

Frederic B. Stiven

THE Chapter held its first meeting October 27. The occasion was a dinner given by the Chapter at the Colonial Hotel, Cleveland. A large representation of the Chapter was present, and considerable important business was transacted. After the dinner and business meeting, the members attended in a body the recital given by **Edwin Arthur Kraft** in Trinity Cathedral. This was not a recital given under Guild auspices, but the first of the usual series which Mr. Kraft gives each year at the Cathedral. He played in his usual brilliant fashion and the recital was greatly enjoyed by a large audience.

WESTERN TENNESSEE

Belle S. Wade

THE Chapter held the first meeting of the season October 9 in the Guild room, with Dean Stalls in the chair. **William H. Estes**, having returned from serving his country, was again welcomed to the Chapter. Mrs. Claude Hartzell made application for membership and Herbert Bingham again came into the Chapter. Plans were discussed for the work of the year. Miss Eunice Robertson, Mrs. Lunsford Mason, and Miss Elizabeth Mosby were appointed Program Committee to play for recitals by members of the Chapter. Miss Mary O'Callaghan, Miss Agnes Powers, Miss Lucy Andrews, Miss Belle S. Wade, and Ernest F. Hawke were appointed Membership Committee to awaken interest in our work, both in obtaining new members and stimulating attendance at monthly meetings. Each month an address will be given on subjects of interest. The next meeting will be held November 13th.

TEXAS

THE Recital Committee for the season, Katherine Hammons, Georgie Dowell, Mrs. H. V. Culp, and Grace Switzer, will undertake a series of educational recitals. The Social Committee, Annie Black, Mrs. J. H. Cassidy, Rufus Whittis and Lucy Woodward, will provide for two social affairs, in midwinter and in spring; the latter may take the form of an annual dinner. The Membership Committee, Martha Little, Mrs. Edward Mangum, Mrs. W. W. Murrah, and Guy Ptiner, will be divided into factions for the sake of competing for a prize to be given at the end of the season. Miss Ruth Strong was appointed Reporter for the Chapter, to send its news to various publications. (No items were sent for these columns in time for this issue, and the present notes were made up from a detailed report published in *The Musicale*, a monthly paper in Dallas.—Ed.)

VALEDICTORY

SINCE the acts hereinafter recorded affect neither of the chief actors as much as they do those who are readers of these pages they are set down to clarify an otherwise clouded chain of events.

September 30th, 1919, the printers went on strike with outrageous demands and the cost of printing *THE AMERICAN ORGANIST* went emphatically upward. The finances of the magazine have always theoretically been so adjusted that the receipts from subscriptions and advertising should cover but not exceed the costs of printing and distributing the same—that is, the subscription rate of \$2.00, coupled with the advertising rate, should sustain the magazine and make it self-supporting. The cost of printing alone for 1918 and 1919 had heretofore been about 12½¢ per copy and during this period copies were supplied to the Council of the Guild for Guild members at 8½¢, because at that time there was still apparent ground for believing that this might prove sufficient to pay the cost. But when an increase of 30% was added to our printing cost because of the printers' strike and the new wage schedule, the proposition became hopeless and the only course open was to ask for a readjustment of these under-paid subscriptions.

October 7th *THE AMERICAN ORGANIST* petitioned the Council of the Guild to readjust its appropriation for the subscriptions of Guild members to 12½¢, and at once prepared a statement to its readers outside the New York district advising them of the delay in the magazine caused by the strike which centered in New York and of which all New York readers were aware. This statement included an explanation of the financial difficulties, and an outline of the plan upon which the magazine was petitioning a readjustment.

October 16th the magazine received notice that the Council proposed not to follow the plan upon which the magazine had based its request but to raise the Dues and ask the members to pay an increase double that the magazine needed. A week or so later it was verbally reported that this proposed increase in dues was frowned upon in two strong

Chapters and the Council would probably not dare attempt it. The magazine's letter then went out.

December 2d THE AMERICAN ORGANIST received a letter containing these statements: "At our Council Meeting this morning it was unanimously voted that the American Guild of Organists do not renew the contract with THE AMERICAN ORGANIST for next year. * * * The recent letter which you sent to the members did more than anything else to turn them against you and the magazine. It seems to me this letter was entirely uncalled for and contained a paragraph which the Council resented very much."

The paragraph referred to was this:

"The November and December issues will be very late, and small enough in number of pages to meet the exceptional conditions imposed on its finances by the fact of its supplying for 8½c. per copy to a certain portion of its readers a magazine which for printing alone costs over 12½c. Since the correction of this injustice (which effects all readers) would impose no hardship or change of any kind on any of them the magazine has applied to the honored representatives of that group of readers for a readjustment which will mean that instead of storing surplus moneys for other people to spend, a small portion of that unused surplus shall be used for the direct and immediate benefit of those to whom it all belongs."

THE AMERICAN ORGANIST considered itself in duty bound to its Guild readers to tell them that it had asked their trustees, the Council, for an increase taken from the moneys they themselves had paid into the Guild, and thus to give them an opportunity to forestall such readjustment in case they considered the magazine not worth it. The magazine remembers that such funds do not belong to the Council and that the Council is not injured in any way by any expenditure of Guild funds; consequently it wanted to absolve the Council from expenditures which it, the magazine, was responsible for. A few readers may resent such straightforward dealings, but THE AMERICAN ORGANIST believes the spirit of the day is unquestionably in favor of plain dealing and against "secret" agreements. If the people's money is used it is the people who are most concerned and it is they who should be first consulted.

In making the change in official organ in January, 1918, the Council, and indeed the entire Guild, felt that the Guild was not sufficiently represented. Prior to that time it had paid 50c. per member, and the presentation of Guild news aggregated possibly 30 pages per year, with no illustrations. During its first year alone (the only one thus far completed) THE AMERICAN ORGANIST presented 197 pages of Guild news exclusively, 23 quarter pages of illustrations of prominent Guild officials and members, and 9 full-page illustrations; and of this unparalleled record THE AMERICAN ORGANIST feels very proud. It regrets that for an institution as powerful for good as the American Guild of Organists this sort of

a record cannot be perpetuated. But it would seem that the time has come when a professional association should exist for purely fraternal and professional ends and not as a publishing agency to force on its members some magazine or other upon which the members themselves will be unable to agree. Dissension there will be so long as any official organ is forced upon any large body of membership. Our successor, who was formerly our esteemed predecessor, is a magazine of highest character, and though the house organ of a publisher, it is above suspicion in every word it prints in its editorial and contributory columns—would we could say as much of all other music journals. But for THE AMERICAN ORGANIST there shall exist in the future but one client, the subscriber, and but one aim, the impartial service to all alike; it will have neither favor nor fear for any person or power on earth be they what they may, excepting this one abiding fear lest it fall, in an unguarded moment, to present the truth with a fair, kindly, just, and generous word. On this program it pledges itself to you, and on this program it asks the pledge of your cooperation.

Reverting for a moment to the May 22d financial report: This report showed a treasury balance of \$5,100.00, and of course part of this must be understood to exist in bonds of various sorts, only \$1,800.00 of which antedated the starting of this magazine. The emphatic stand of the Council in former times was that the Chapter Treasuries existed to carry on the present active work of the Guild and that substantial surplus reserves were uncalled for; to one Chapter particularly was this attitude applied two years ago. Taking a cue from this attitude the only conclusion is that the Council would not question following that policy themselves. For two years preceding that May 22d statement the Council had heroically faced the gravest period of its financial life, and had fought some moral battles brought on through selfishness and misunderstandings; but owing largely to the efficiency of its incomparable General Treasurer it had not only recovered its former prosperity but had greatly exceeded it, so that a readjustment of the magazine payments for the direct benefit of its own members was taken for granted and no thought given to the idea that the members themselves would be asked for the magazine's sake to bear additional burdens in such times as these. The greatest expenditure of the Council is of course for its official organ because that is about all the majority of the members receive as a direct return for their membership dues. Prior to this May 22d statement the magazine had received \$1,176.00 in payment of subscriptions, while after the report was made it had received only \$161.00. The expenses of Headquarters are largely similar to those of any live Chapter, though its larger membership may make them slightly larger, also bringing a consequently larger revenue. Besides this, the Year Book and the Examinations are great expenses, but there was no Year Book during this period, and even in normal times the

Book, through the sale of advertising space, is not an expense but a source of profit; and the Examinations likewise pay a small profit: so that taken all in all the magazine considered it was working in the interests of members at large, if possibly not directly in the interests of a great treasury balance, when it pointed out to both Council and membership that it wanted no increase from the members themselves but only from the surplus fund that was not being used. The amount it asked was so small that even if it had been paid all through 1918 and 1919 the treasury would still have been gaining rapidly. There is this other consideration, that Headquarters wants, needs, and deserves to have a building all its own; but such a project could not be accomplished by current Dues in a hundred years and is not to be considered within the limits of prudence; current Dues are for current expenses, for current uses, and for current returns. Some day the Dues will have to be Five Dollars, not that the Guild is entirely worth it now, but rather that it ought to be worth it—and will be worth it some day. Last year, when the cost of living was not so torturous, it might have been advisable; and when these days of unionized insanity have passed and the dollar returns to earth the question of Dues can be then established without adding to any member's burden.

December 5th, THE AMERICAN ORGANIST sent the following acknowledgment to the American Guild of Organists:

"THE AMERICAN ORGANIST acknowledges receipt of your notification of intention not to renew the present relations at the

end of the year, and desires to express its appreciation of your valued coöperation during the first two years of its life, assuring you that so long as both it and the Guild continue to exist it will loyally support the Guild and the Examinations in every way possible. There was never a time in the world's history when unity of action and harmony of spirit were more needed in the professional organ world than to-day, and the magazine counts it a privilege—if not a duty—to work with all its energies in support of the great work which the American Guild of Organists alone is capable of accomplishing."

And now to its Guild readers who desire to remain readers through the coming year the magazine wishes to state that the cost of printing and distributing the magazine, maintaining a very modest, though entirely adequate, clerical assistance and office room, equals the total revenue of advertising and subscriptions at \$2.00 per year, and at that price it is respectfully offered to each reader from the January issue onward.* At no less a price could a subscriber receive it save as a gift; at no greater price could it continue of professional and not financial character; and at that price it invites your subscription. It is your magazine. It will grow in size and in perfection—or be stunted in such growths—exactly in proportion to the broad-minded interest, careful thought, and constructive criticism you devote to it.

* Those readers who are listed in the Professional Card columns or in the Directory will receive the magazine without further payments of any kind.

NEWS AND NOTES

PERSONAL NOTES

J. WARREN ANDREWS gave the inaugural recital on the new *Austin* organ in the First Presbyterian Church, Wilmington, N. C. The auditorium was crowded to the limit and chairs put on the lawn just outside the open windows to accommodate those who could not gain admission to the auditorium. Mr. Andrews' program was well chosen for the occasion and the audience was vociferous in its applause.

LUCIEN E. BECKER gave a lecture recital on American composers in Reed College, Portland, Oregon, October 14, the first of a series of recitals on the second Tuesday of each month during the season.

MARCUS H. CARROLL, church-music composer, who by an unfortunate accident became a minister, is again the victim of ill health and a consequent operation of so serious a nature that his life was the second time despaired of, is recovering nicely—and planning new works. Mr. Carroll corrected, while in bed in the hospital, the final proofs of his *Mass in E*.

JOSEPH W. CLOKEY has been appointed head of organ and theory departments in Western College, Oxford, Ohio, in addition to his similar appointment in Miami University, Oxford. The enrollment in the music depart-

ments of both schools is the largest in their history, many organ applicants having been turned away at Miami for lack of practise facilities. Mr. Clokey will continue his monthly recitals in Miami University and his church in Middletown, and will inaugurate a similar series at Western College.

ARTHUR C. COLBORN gave another all American recital in his series in Bristol, England. All the while American recitalists are looking in coal bins and hardware stores for enough American music to last them one piece per recital each year. Strange we never think to go to music publishers and ask for American music.

Parker, Concert Piece.
Yon, Echo.
Foote, Nocturne.
G. W. Stebbins, Allegro Moderato.
Fryssinger, Nocturne.
Parker, Fantasia.
Cadman, Meditation.
Ashford, On the Lagoon.
Nevin, Toccata.

CHARLES M. COURBOIN gave a recital in St. John's Church, Canajoharie, N. Y., under the auspices of its choir; the church was well filled and the audience included many organists of note from nearby cities. The guests were entertained by members of the choir at

the homes of Mr. and Mrs. F. G. Waner and Mr. and Mrs. W. J. Roser.

FAY SIMMONS DAVIS has announced her program of **Community Vespers**; there are eight "hours with oratorio masters," beginning with Bach.

PAUL DE LAUNAY has been appointed director of the Howard College Conservatory of Music, Birmingham, Ala.

CLARENCE DICKINSON has had a very strenuous summer season of composition, beginning with a "Nativity Play on Ancient Christmas Carols" and extending through a list of minor works to his major engagement, a book on the "Technic and Art of Organ Playing," written by request. The proofs of his Storm King "Symphony" also engaged his attention. A work which will prove very interesting is his "Book of Antiphons," a collection of readings and responses for church use.

CLARENCE EDDY inaugurated the new **Hillgreen-Lane** organ in the Kountze Memorial Lutheran Church, Omaha. Mr. Eddy has recently signed a five-year contract with the Chicago Music College.

WARREN GEHRKEN is giving a series of monthly recitals on the new **Moller** organ in St. Luke's, Brooklyn.

D. A. HIRSCHLER gave his first recital in the paid series of recitals in the College of Emporia, October 7; the program was well arranged and so enthusiastically received that three encores were demanded.

PHILIP JAMES has signed a "nice fat contract" with Victor Herbert and his managers, to conduct the orchestra for his latest opera to be produced this winter.

WM. H. JONES has recently returned from Y. M. C. A. work in France, where he had many opportunities to acquaint himself with the finest in Cathedral services and musicians. Mr. Jones has been appointed Director of Music in St. Mary's School, Raleigh, N. C., and organist of Christ P. E. Church, where he has a fine 3-manual Hall organ with echo, and a vested mixed chorus.

EMIL LARSON gave a recital in Ebenezer Lutheran Church, Augustana, Ill., under the auspices of the Sunday School.

ERNEST DAWSON LEACH has been appointed organist of St. Paul's Church, Burlington, Vermont.

JAMES T. QUARLES has issued his Cornell recital programs in booklet form. Two hundred and twenty compositions were played, 95 of which were transcriptions; Wagner was used 12 times, Tchaikowsky and Sibelius 10 each, and Bach 9.

ALEXANDER RICHARDSON has been appointed organist of the New Atlantic theatre, Brooklyn, having recently returned from the west. Both his western and eastern appointments came through the Steinheimer agency.

FREDERICK ROGERS has been appointed director of Mount Royal College Conservatory of Music, Calgary, Alberta.

GEORGE W. WESTERFIELD, F. A. G. O., has been appointed organist of the Church of St. Mary the Virgin, New York City, where the most advanced ritual is used and where

they have a chancel choir of boys and men, and a gallery choir of men and women with solo quartet. Through the music season a string quartet plays every Sunday and occasionally additional orchestral instruments are added. Mr. Westerfield will have a three-manual organ divided between gallery and chancel and controlled by two consoles; owing to the exacting character of the music it is frequently necessary for the organist to play from each console during the same service. **Raymond V. Nold**, also an organist, is director of the choir, to which he gives his entire attention. St. Mary's is one of the few churches where two organists are actually essential to a proper interpretation of its service.

HOMER P. WHITFORD gave the inaugural recital on the new organ in the First Baptist Church, New Hartford, N. Y.

PIETRO A. YON is booked for a list of recitals taking him into all sections of the United States, including among others the following engagements:

Dallas, Texas, October 16.
Norristown, Pa., November 5 and 6.
York, Pa., November 7.
Lancaster, Pa., November 13.
Little Falls, N. Y., November 17.
Emporia, Kansas, December 5.
Madison, Wis., December 8.

HARRY J. ZEHR, F. A. G. O., has been appointed organist of Westminster Presbyterian Church, Charlotte, N. C., after fifteen years with the Second Presbyterian Church of that city.

PROFESSIONAL NOTES

YALE UNIVERSITY announces a series of five recitals in Woolsey Hall on the big **Steere** organ; course tickets are sold to the public at One Dollar.

JOHN WANAMAKER has again issued an attractive pamphlet dealing with the music of his New York and Philadelphia stores; this time the subject is the series of recitals by **Charles M. Courboin**.

A list of **ORGAN LITERATURE** to be found in the **Seattle Public Library** is published in attractive circular by Judson Waldo Mather, one of Seattle's enterprising organists. A mayor is not the only good thing Seattle has.

PORTLAND, OREGON, is having a series of Sunday afternoon recitals on its municipal organ by guest recitalists chosen from its own city—an exceptionally good and wholesome example which many of our frankly un-American municipal music committees would do well to follow.

Musical America asks what City has the **worst organ** in the Country, and answers its own question by saying that everyone knows it is **New York**, and that also they all know that this horrible thing is in **Carnegie Hall**. All of which is abundantly true; for its size and importance Carnegie Hall in New York City has the very worst organ in all the world.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has issued an announcement concerning compositions to be accepted

for examination by its committee and board of directors which may be had upon application to the Secretary, Wm. B. Tuthill, Room 1608, 185 Madison Avenue, New York City. Unfortunately lack of space in immediate issues prevents our publishing the announcement.

SALT LAKE CITY has a series of organ recitals that is known the world over and at least one newspaper editor who shows good music sense. He argues that though an organist may be in such position a public servant, yet above that he is a public guide, and that he should invert the order of their importance is not more to be expected than that the commander of an army should take orders from a second lieutenant. Apparently John J. McClellan experiences none of the tribulations of other municipal organists.

An **ANTHEM COMPETITION** has been offered by the Lorenz Publishing Co., 216 West 5th St., Dayton, Ohio; the three prizes are each for One Hundred Dollars for anthems of varying grades of difficulty. Unfortunately the printers' strike has so delayed and reduced our issues that the full terms of this competition cannot be here given, but they may be obtained by addressing the Lorenz Publishing Company. Besides being interested in these three "best" anthems, the Company announces that it may also accept others for publication, paying in full for them in advance.

TRADE NOTES

The **FIRST PRESBYTERIAN** Church of Iola, Kansas, recently dedicated their new 2-manual **Moller** organ by a recital by D. A. Hirschler.

The **SKINNER ORGAN COMPANY** has a new name and is proud of it. Also it has a new start in life with an issue of \$205,000 Capital Stock. The first, vice-president, Ernest M. Skinner, will now be able to devote his entire time to the development of the instrument.

Harold Flammer, Inc., announces the publication of two Christmas songs by widely known composers: **C. WHITNEY COOMBS'** *Birth of the King*, and **JOHN PRINDLE SCOTT'S** *There Were Shepherds*. The Flammer Corporation have enlarged their very attractive retail store in New York City and accepted the agency for the **CLAYTON F. SUMMY CO.** of Chicago, publishers of songs, piano works, choruses, recitations, juvenile books, etc., besides their stock of very practical organ music. The territory allotted to the Flammer Corporation includes New York, New Jersey, the New England states, Pennsylvania, Delaware, Maryland, and the Virginias.

"THE CONSOLE" has died an untimely death. Conventions and meetings have their value in associations, but the large majority of every organization find their sole return to be in the publication of their organization; and now that The Console is no more, the most valuable asset of the National Association of Organists has disappeared, and whether or not the Association can, or deserves to, thrive is a question the future will

have to answer. M. M. Hansford, through recent years the Editor of The Console, was a guiding genius whose writings alone were more than worth the full dues of the Association, for throughout all his writings there breathed the spirit of good fellowship and plain dealing—most wholesome qualities in the music world.

MAGAZINE NOTES

A new pastime has been invented to amuse careless people. They move and fail to notify their magazine of their change of address, and then scold two months later; or they forget to pay their subscription or their dues, and then scold about that. In either event the game is a great success, for it helps entertain mailing clerks who might otherwise become idle and turn into busybodies.

At **Your Service** THE AMERICAN ORGANIST is glad to place itself. Within a few days it was called upon to furnish information about Municipal Organ Recitals, a list of the best and largest organ builders in America, furnish a Church with an organist, give information concerning vacancies to several organists, give data about American made harmoniums for export trade, give name of manufacturers of organ benches, et cetera ad infinitum. Possibly you may have problems THE AMERICAN ORGANIST can find a proper answer for.

We have the best system of metal **stencils** for our address lists. In order to insure the receipt of the magazine by each subscriber on or near the first day of the month, these stencils are indexed and sorted by State instead of alphabetically by name. It is therefore imperative when notifying us of change of address to **tell us the former address** as well as the new address to which you are moving. Mailing lists are made up on the **20th of each month**, and address corrections received after that date cannot take effect till the following month. The subscriber should therefore notify his former postmaster to forward all mail to his new address. THE AMERICAN ORGANIST cannot duplicate copies lost in this manner.

STATEMENT

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist, published monthly at New York, N. Y., for October 1, 1919.

State of New York, County of New York, ss.:

Before me, a notary public in and for the State and county aforesaid, personally appeared T. Scott Buhrman, who, having been duly sworn according to law, deposes and says that he is the owner of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the

publisher, editor, managing editor, and business managers are: Publisher, T. Scott Buhrman, The World Building, New York, N. Y.; Editor, T. Scott Buhrman, The World Building, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owners are: T. Scott Buhrman, The World Building, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interests direct or indirect in the said stock, bonds, or other securities than as so stated by him.

T. SCOTT BUHRMAN, Editor.

Sworn to and subscribed before me this 23d day of September, 1919.

[seal]

E. A. PRATT,

Notary Public, N. Y. County.

(My commission expires March 30, 1920.)

NEW MUSIC

C. P. E. Bach. Menuett. A graceful, quiet, simple arrangement by Edwin Arthur Kraft; easy to play and suitable for service or recital. Gray.

J. S. Bach. "Now thank we all our God." One of Bach's incomparably strong chorales, for chorus or quartet with florid organ; worth adding to every library. Gray.

Rene L. Becker. Toccata. Boston Music Co.

C. H. Bullis. Novelette. Gray.

Carl Busch. "Ode to France." Exceptionally strong cantata for chorus, solo voices, and orchestra; modern in spirit, strong in sentiment, well worked in technic; worthy of presentation by all choral societies capable of properly presenting it. Gray.

Dickinson Historical Series. The King's Hunt, by John Bull (1563); Blanik, by Smetana; Tabor, by Smetana. Gray.

G. H. Fairclough. Eventide. Gray.
P. E. Fletcher. "Hark my soul." Solo for medium or low voice; simple and easy to sing. Gray.

S. R. Gaines. "To-day in Bethlehem." Christmas carol for chorus or quartet, with piano accompaniment. An attractive number, easy to make effective. Gray.

Harvey B. Gaul. Chant for Dead Heroes. Organ solo in somber tone. Gray.

Handel. Bourree. Typical Handel number transcribed by Edwin Arthur Kraft. Graceful, rhythmic. Gray.

Bruno Huhn. "Lo this is our God." Solo for high and low voices. Boston Music Co.

A. Jarnefelt. Praeludium. Transcription by G. B. Nevin. Gray.

Lucina Jewell. "There came three kings." Christmas carol from the 16th century; chorus or quartet, piano accompaniment. Well worth including in all Christmas programs. Gray.

Charles Macpherson. "Sing unto God." Anthem for chorus with genuine organ part; written in thanksgiving at the close of the World War. Very well written, interesting from beginning to end; should be universally used. Gray.

J. S. Matthews. "Shepherd with Thy tenderest love." Anthem for chorus or quartet, with piano accompaniment following the voices; written in hymn style, with flowing melody; simple and easy to sing. "There's a wideness in God's mercy." Anthem for chorus, soprano solo, and piano part following the voices. Gray.

Horatio Parker. "He faileth not." Anthem for chorus with soprano solo and obligato; piano accompaniment usually following the voices. Gray.

W. G. Ross. Gaudete. Brilliant organ solo suitable for festival occasion. Gray.

Saint-Saens. Cantabile. Transcribed from Samson and Delila, by Edwin Arthur Kraft. Flowing melody over a semi-quavered chord left-hand part. Gray.

Schubert. "To the Infinite." Solo for medium voice with English text by Helen A. Dickinson, edited by Clarence Dickinson. Gray.

Ernest H. Sheppard. Allegro Pomposo. Presser.